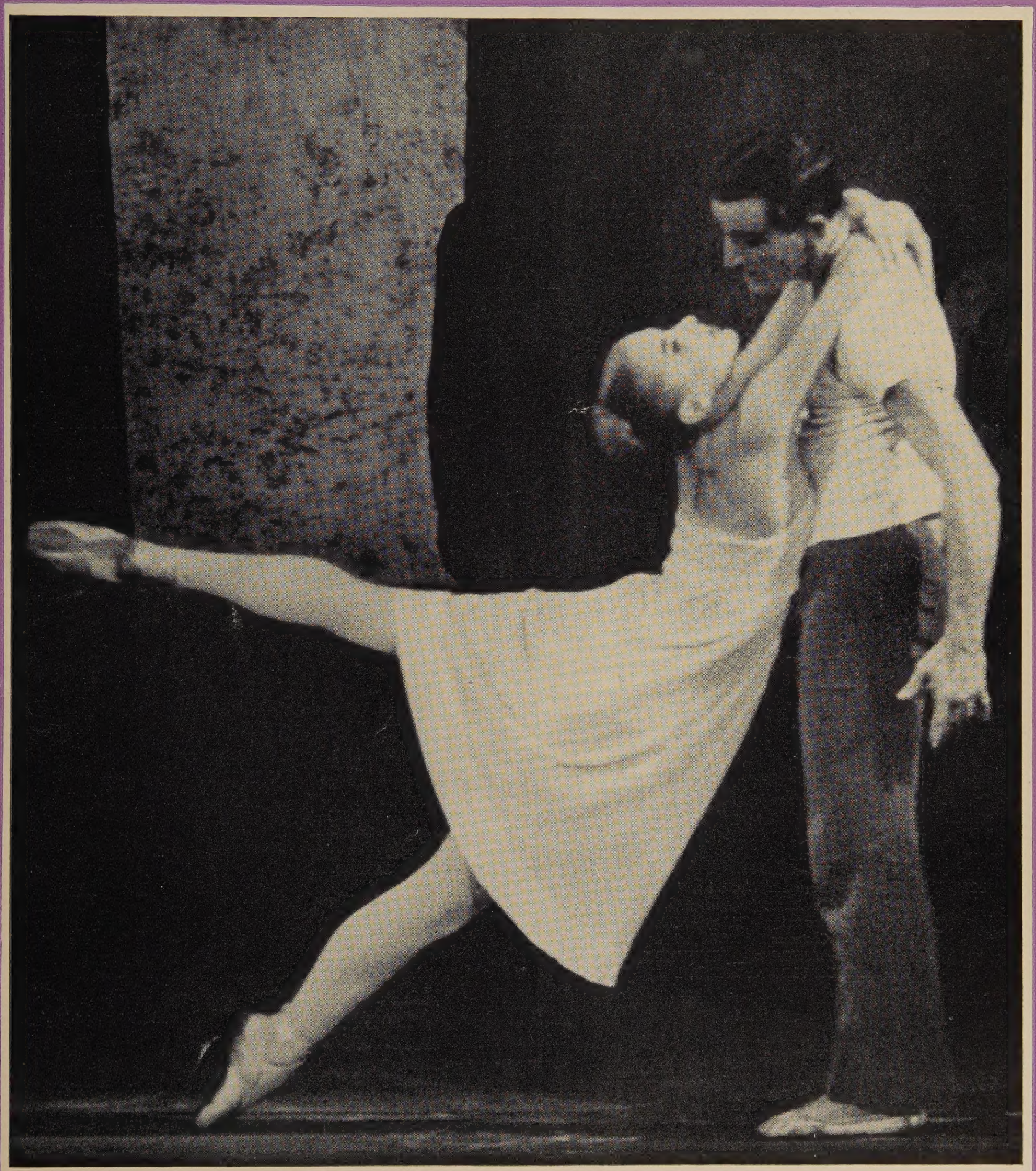
EPISODES for Balanchine and Graham

Dance and Dancers

JULY 1959

This month's full ballet guide

2s



TANIA BARI and MAURICE BEJART

of Bejart's Ballet Theatre de Paris, in *Orpheus* at the Sadler's Wells Theatre

ROYAL FESTIVAL HALL

General Manager T. E. Bean, C.B.E.

14 JULY – 12 SEPTEMBER

Evenings at 8
Matinees (Weds., Sats., & Aug. Bank Holiday) 2.30

The London County Council in association with London Festival Ballet Ltd. presents

THE TENTH ANNIVERSARY SEASON OF

LONDON'S FESTIVAL BALLET

Director JULIAN BRAUNSWEG — *Artistic Director* ANTON DOLIN

NATALIE KRASSOVSKA TONI LANDER

MARILYN BURR ANITA LANDA JEANNETTE MINTY

ANTON DOLIN JOHN GILPIN

GODFREY PROKOVSKY HOGAN BECKETT TRUNOFF

CARLA FRACCI, Guest Prima Ballerina from La Scala, Milan

FULL BALLET COMPANY

LONDON PHILHARMONIC ORCHESTRA

Conducted by GEOFFREY CORBETT and AUBREY BOWMAN

JULY 14 TUE	*London Morning *World Premiere* Les Sylphides Grand Pas de Deux Prince Igor	28 TUE 29 WED 30 THUR 31 FRI	Napoli London Morning Graduation Ball
15 WED 16 THUR 17 FRI 18 SAT	Les Sylphides London Morning Grand Pas de Deux Prince Igor	AUGUST 1 SAT 3 MON 4 TUE 5 WED	Les Sylphides London Morning Grand Pas de Deux Prince Igor
20 MON 21 TUE	Swan Lake (Act II) London Morning Etudes	6 THUR 7 FRI	Swan Lake (Act II) London Morning Etudes
22 WED 23 THUR 24 FRI 25 SAT 27 MON	Swan Lake (Act II) London Morning Grand Pas de Deux Symphony for Fun	8 SAT	Swan Lake (Act II) London Morning Graduation Ball

*LONDON MORNING – Story and Music by NOEL COWARD
Choreography by JACK CARTER
Decor by WILLIAM CONSTABLE
Costumes by NORMAN McDOWELL
is presented by ASSOCIATED-REDIFFUSION
with LONDON FESTIVAL BALLET, LTD

Futher details of programmes to end of season will be issued at the end of July.

Tickets: 15/-, 12/6, 10/-, 7/6
(14 July 25/-, 21/-, 15/-, 10/-)

From Box Office (WATerloo 3191) and Agents

ballet in Westminster!

Yes–a unique Ballet Exhibition only 5 minutes' walk from Victoria Station–at The Army & Navy Stores! It's a remarkable (and expert) collection of 'balletiana' past and present. Come and see. Free admission

see all these–

Photographs–one of the largest ballet collections ever exhibited in Britain, from the early Empire Theatre days to this year's productions. Designs by the illustrious. Paintings. Statuary. Personal mementoes of Nijinsky. And of Baronova, Bedells, Dolin, Gilpin, Grey, Genee-Isitt, Karsavina, Markova and other great dancers

Talks every day by leading choreographers, writers, musicians, artists

The Ballet Exhibition is from July 30th to August 21st. Daily 10 till 5 (1 p.m. Saturdays)

A&N

ARMY & NAVY STORES

WESTMINSTER SW1

5 minutes' walk from Victoria Station

VICTORIA 1234 DAY & NIGHT

EVERYTHING FOR EVERYONE

JUST ARRIVED

BEAUTIFULLY TIGHT-FITTING : CREPE NYLON STRETCH LEOTARDS
Sizes : Small, Medium, Large
Price : **50'-, 57'6, 60'-**
In Black, Royal Blue, Cherry Red

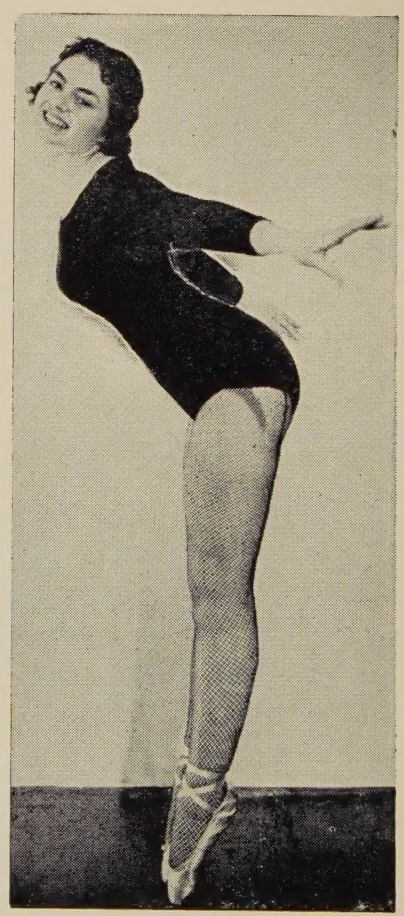
Fully Fashioned
Crepe Stretch Tights
Black, Flesh, Suntan **50'-** pair

"SHEERLON"
F/F Nylon Tights **34'11**

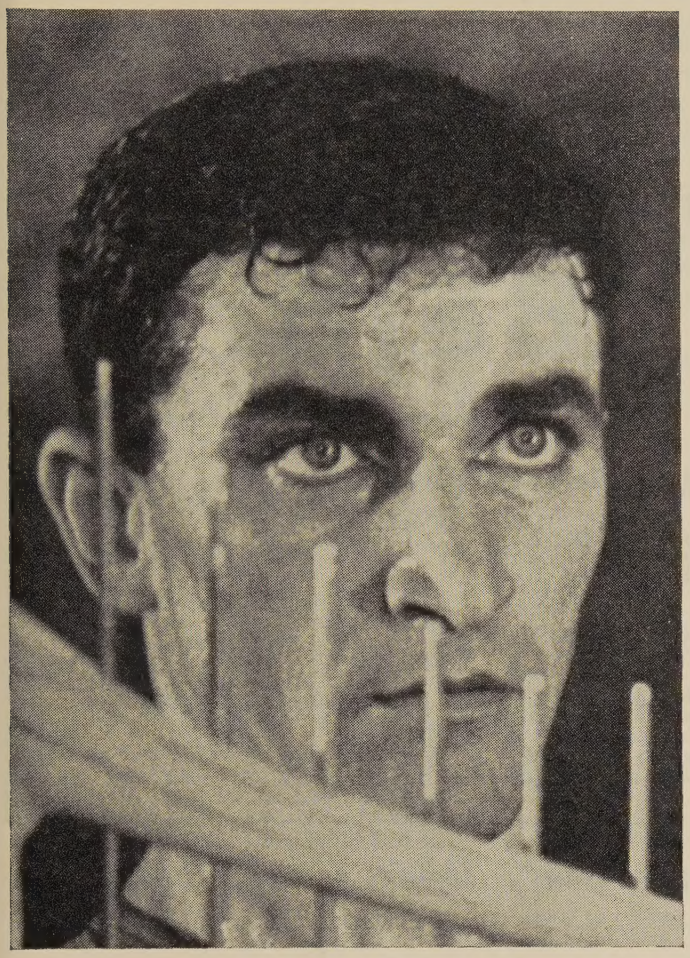
SUPER QUALITY NYLON FISHNET
Tights **47'6** pr. { Black, Flesh
Hose **32'6** pr. { and Suntan
MONEY BACK IF NOT DELIGHTED

LEOTARDS in Black, White, Pink, Red, Yellow, Blue, Green, Mauve, Grey, Fawn, etc.
CHILDREN'S
Cotton to 28" bust **16'6**
Wool to 28" bust **35'-**
ADULTS
Cotton to 37" bust **18'6**
Wool to 37" bust **38'-**

Send for full list from
THEATRICAL HOSIERY CO
53 Arlingford Road,
London, S.W.2
Telephone TUL 0381
(Post and Packing 9d.)



Personality of the Month



MAURICE BEJART

LIKE another well-known choreographer, Marius Petipa, Béjart was born in Marseilles. In spite of the attempts of his father, who is a director of higher education in that city, to turn the young Maurice to an intellectual career, it was the dance that finally won. First appearing in the Marseilles Opera House, Béjart continued with a classical career which took him all over Europe. It was while he was in Stockholm that he started to develop as a choreographer, and though his first efforts in this direction were of no earth-shaking importance they led up to something that changed the whole course of his creative powers. That something was *musique concréte*. Returning to Paris, he founded, with Jean Laurent, a company called Le Ballet de l'Etoile, whose main importance was that it launched *Symphonie pour un Homme Seul*. In the concrete music for this, by Pierre Henry and Pierre Schaeffer, Béjart discovered a form that paralleled his ideas for dramatic dance. The great success of this work led to his developing dance drama on entirely new lines which has culminated in the repertory of his present company — Ballet Théâtre de Paris de Maurice Béjart. Although he no longer uses entirely concrete music in his works he has evolved a system which he believes accents and heightens his extremely original ideas and sense of drama. He mingles all kinds of music and rhythms with the human voice and with everyday sounds.

Himself a strong technician and forceful dramatic personality, Béjart has imparted this to all who work with him and he has developed a special method of dance training which while not departing radically from accepted methods of teaching has a very modern approach. The great feature of both his choreography and his dance training is that they combine to create dance drama that gets its emotions and situations right across the theatre. To achieve this goal he pulls every punch at his and the theatre's command. It is this theatrical aspect which perhaps makes Béjart's contribution to ballet, and to French ballet in particular, such an important one.

JULY 1959 10th YEAR OF PUBLICATION Vol. 10 No. 7

Dance and Dancers

Editor: PETER WILLIAMS *Associate Editor:* CLIVE BARNES
Assistant Editor: E. C. MASON
WORLD'S LARGEST SALE IN THE FIELD

Happy ever after?

ONCE upon a time there was a philanthropic lady and her name was Emma Cons and she had the idea of bringing culture to the poor, who for the sake of this tale we shall call the People. Now she was assisted in this work by one Lilian Baylis and together these two ladies became the godmothers of nearly all that has happened in the British theatre recently. They were responsible for bringing music, opera and theatre to very unlikely places south and north of the River Thames and what we today know as the Old Vic and the Sadler's Wells Theatre were born — or rather re-born. The People, after a rather reluctant start, took to culture in quite a big way.

It was Lilian Baylis who engaged an Irish lady, Ninette de Valois, to provide dancers and dancing for some of the theatrical productions that went on at the Old Vic, and from this humble little group emerged something called the Vic-Wells Ballet. The People took to this in an even bigger way and they would flock into the performances at the theatre up in Finsbury which eventually became the home of British ballet. So things went on until the war when Sadler's Wells Theatre was shut and the Vic-Wells Ballet, soon to be known as the Sadler's Wells Ballet, was obliged to tour Britain — from time to time it even moved into the plush West End. But none of this mattered because it was still within range of the People; in fact it now attracted a lot of other People who previously had paid little heed to ballet goings-on. Gradually a dancer arose, one Margot Fonteyn, to become the company's ballerina and also the People's idol.

Came the end of the war and Margot Fonteyn and the Sadler's Wells Ballet moved to that centre of plushdom — the Royal Opera House in Covent Garden. The People followed because they too had become richer. It became difficult to go so often but they went just the same and they kept the houses full until the time that the Sadler's Wells Ballet, later to be known as the Royal Ballet, could dispense with their services owing to the fact that visitors from all over the world now flocked to see this wonder — the wonder of the tasteless English becoming artistical.

Then the prices to see this wonder rose and rose, and they rose even double to see the People's idol, Margot Fonteyn, appearing on the boards. Then opulent business firms paid enormous sums so that their more important contacts could see this wonder, and it became even more difficult for the People. So what did they do now they were shut out of the monument that they have been largely responsible for erecting? Well, they just stayed at home and looked at their television sets, they looked at programmes the most intelligent of which were probably directed from some celestial sphere by Emma Cons and Lilian Baylis, who had again found a way of bringing culture to the People. So it all ends happily, doesn't it — or does it?

Published by HANSOM BOOKS monthly on the 20th of the preceding month. By post: One year 27/-, Half-year 13/6, 2 years 50/-, 3 years 81/-. A loose leaf binder (value 12/6) to hold 24 copies is presented free with every three-year subscription. (Foreign: pay in sterling or by International Money Order or through agents listed in this number.) Binders for purchase are 12/6 by post. Back numbers from October 1951 available (except Nov., Dec. 1951, Jan., Mar. 1952, Jan., Feb., Apr., May, June 1953, July 1954, Jan., Apr. 1955, and Sept., Oct. 1956), price 2/3 each by post. 21 LOWER BELGRAVE STREET, LONDON, S.W.1. SLOane 0394. HANSOM BOOKS also publish every month MUSIC AND MUSICIANS, PLAYS AND PLAYERS, FILMS AND FILMING, BOOKS AND BOOKMEN, RECORDS AND RECORDING, BOOKGUIDE and TECHNICAL BOOKGUIDE and is proprietor of the SEVEN ARTS BOOK CLUB.

© HANSOM BOOKS LTD. 1959

SADLER'S WELLS, Roseberry Ave., EC1

For two weeks only — Commencing July 13th to July 25th

Evenings 7.30 p.m. — Saturday Matinees 2.30 p.m.

Le Ballet-Théatre de Paris de

Maurice Béjart

Director: Henriques-Pimentel — Artistic director: Maurice Bejart

in the London Premiere of the Sensational Ballet

ORPHEE

MUSIC CONCRETE by PIERRE HENRY

and other ballets from their repertoire

Details from Box Office—Terminus 1672

★ ***An* indispensable *book for every lover of the ballet***

Here is the most complete survey ever of ballet from the time of Petipa up to the present day. 660 articles by leading experts on ballet companies, dancers, choreographers, designers, composers and outstanding ballets, are lavishly illustrated by over 150 illustrations *in full colour* and 230 in black and white. *At your bookshop, 36s*

A DICTIONARY OF MODERN BALLET

Edited by Francis Gadan and Robert Maillard, assisted by Ronald Crichton and Mary Clarke

METHUEN

Cyrano de Bergerac

Ballet by Roland Petit, based on the play by Edmond Rostand. First presented at the Théâtre de l'Alhambra on April 17, 1959. Music by Marius Constant. Costumes, Yves Saint-Laurent. Décors by Basarte.

Roxane ..... ZIZI JEANMAIRE
Cyrano ..... ROLAND PETIT
Christian ..... GEORGE REICH
Lise Ragueneau ..... TESSA BEAUMONT
La Bergère, etc. ..... DANIELE JOSSI
Ragueneau ..... JOSE FERRAN
Marquis, Captain of the Musketeers ..... LUCIEN MARS
and *corps de ballet*

TITLE ROLE: Roland Petit as Cyrano de Bergerac.

Photo : Lido.

FOR his return to Paris, Roland Petit has undertaken to compete with the great dramatic ballets always so fashionable in the Soviet Union. But with the very Parisian outlook which characterises his work, he has sought his inspiration not in Shakespeare or Goldoni, but in Edmond Rostand, the successful author of the *Belle Epoque*. This masterpiece was created in 1897 with Coquelin in the title rôle at the Théâtre de la Porte Saint-Martin.

It is written in resounding verse, which is in turn spiritual, comic, romantic, aggressive, fanciful, sentimental and even burlesque. It is known by everybody and almost every French person has been won over to it while still in his teens. With his usual flair, Petit has unearthed a subject which is a magnificently rich gold mine.

But, sometimes, this heroic play from which every reply in the repartee and each piece of fiery speech is famous, will not quite support this choreographic interpretation, Moreover, as this play is one of the most verbal and rhetorical that exists, Petit's attempt at a silent version of it is certainly daring and audacious. But, undoubtedly, it is the insurmountable difficulty in translating scenes which depend on speech into ballet that produce some of the work's most dubious passages — for example, the scenes of the evening at the inn at Bourgogne, the "tirade" of the nose, the ballad of the duel, and the final tableau. Without these instinctive comparisons made by a Frenchman, they may cease to be defects. Perhaps only the verdict of an outsider can provide the right answer.

The curtain rises on the scene of a small playhouse in 1640. Mimes and comedians perform while candle lighters are at their tasks and little lackeys dance attention on the guests. Soon noblemen and coquettes enter, followed by the beautiful Roxane, who, behind the backs of all (nobody knows why?) dances a long *terre à terre variation* to the admiration of the handsome Christian. The entertainment provided is deplorable. The actor annoys Roxane, but she is protected by Cyrano, who is the actor's match in rhyming and quarrelling. Cyrano, the hero, has a sensitive heart but he is afflicted by a ridiculous nose, a proboscis which, while he will mock at it himself, he will fight to the death to prevent anyone else scoffing at it. Despite clever production, this first scene tends to drag a little.

The brief scene of the nocturnal combat

THE LOVER AND HIS SHADOW : George Reich, as Christian, and Roland Petit, as Cyrano. Both of them love Roxane but Cyrano, owing to his large nose, is afraid to show his affection so he writes the letters while Christian does the wooing. Photo : Lido.

TEN GALA BALLET CONCERTS

with

Marina SVETLOVA

and

HER BALLET CONCERT GROUP

at

The Gaumont Theatre – Taunton June 23rd

The Gaumont Theatre – Worcester June 24th

The Gaumont Theatre – Cardiff June 26th

The Forum Cinema – Jersey June 28th

The Gaumont Theatre – Bradford June 30th

The Gaumont Theatre – Manchester July 2nd

The Odeon Theatre – Birmingham July 3rd

and

The State Theatre–Kilburn July 4th

The British press have been unanimous in using the highest terms to describe the recent series of ten concerts

---

Programme includes excerpts from Les Sylphides, Giselle Swan Lake, Don Quixote, Sleeping Beauty and several famous solo items.

SEE LOCAL THEATRES FOR BOOKING ARRANGEMENTS

BURNETS

for

THEATRICAL FABRICS AND ACCESSORIES

NYLON, COTTON OR WOOL TIGHTS

LEOTARDS GLOVES, BELTS, etc.

•

Our specialities:

Elastic Nylon Fish Net Tights **49/6 pair**
Crepe Stretch Nylon Tights **34/11, 49/6, 57/6**
Gent's Heavy Weight Nylon Tights **63/-**
Crepe Stretch Nylon Leotards **from 32/6**

Full Price List on application

B. BURNET & CO. LTD

Established 1832

22 GARRICK STREET : LONDON WC2

Telephone **TEMple Bar 3972 & 4893**

THE LEGAT SCHOOL

The first school to ballet general *boarding combine and education*

TUNBRIDGE WELLS, KENT

Under the Patronage of H.I.H. Grand Duchess Xenia of Russia

Residential School for Boys and Girls

Junior School 6-11 years, Intermediate 11-15 years, Senior School 15-17 years, Student Group from 17 years

Russian Language Taught and Spoken

Principal:

NADINE NICOLAEVA-LEGAT

assisted by

OLGA VOROBIEVA VALENTIN PRORWITCH CATHERINE WEGUELIN ANNA LEGAT

GENERAL EDUCATION • DRAMA • MUSIC

The Legat System has produced such dancers as Pavlova, Nijinsky, Dolin, Markova, Moira Shearer, Lifar, Massine, Fokine, Balanchine, Danilova, Harold Turner, Mona Inglesby, Nathalie Krassovska, Alan Carter, June Brae and others

On sale. The only books in English on Russian Ballet Technique (Legat-Johannson method): 'Ballet Education' & 'Preparation for Ballet' by Nadine Nicolaeva-Legat

Prospectus from: **The Secretary.** **Telephone 21673**

PRINCIPAL CHARACTERS: Left, Cyrano (Roland Petit) with Christian (George Reich) and, in the picture on the right, with Roxane (Zizi Jeanmaire). *Photos: Lido.*

on the bridge is extremely well directed. It is an absolute cascade of jumps and *pirouettes,* almost in the style of the Peking Opera.

The scene set in Ragueneau's cookshop provides scope for a real *divertissement* in the style of his earlier *Oeuf à la Coque.* One can single out the Music-Hall-style girls representing croissants and brioches, an acrobatic *pas de six,* a *variation* for ices and ice-cream, and another variation by Lise Ragueneau (Tessa Beaumont) who, attended by four little apprentice cooks, dances what can almost be termed a parody of Petipa's *"Rose" Adagio.*

In a billowing cape, Roxane enters to a nautical rhythm. Cyrano pushes himself forward, and, on her request tells her about his regiment, the Cadets of Gascony. But to his dismay, the heroine has become attracted to Christian. And for him, Cyrano agrees most unselfishly to write his proposal to her.

The balcony scene follows immediately, and it is staged in the most sensitive and elaborate detail. It is in the form of a very subtle *pas de trois* in which the three principal characters change places. But the bugle has sounded. Roxane sees her beloved and Cyrano, his faithful shadow, depart in the midst of standard bearers and arquebusiers.

The second act opens with the Siege of Arras. The soldiers are sleeping, and Cyrano is weary with signing the name "Christian" on the blazing love letters. Seduced by these, Roxane hurries off to join them. She makes her entrance stepping out of a magnificent golden carriage with Ragueneau — an unlikely interpolation, and one which surely would have made Rostand tremble.

COOKHOUSE DIVERTISSEMENT: *Left, Lise Ragueneau (Tessa Beaumont) with three little apprentice cooks in a parody of the* Rose Adagio *from* The Sleeping Beauty. *Right, Danièle Jossi as "Pistache Glacé" in a* pas de trois *with two boys.* *Photos: Lido.*

FREED'S

THEATRICAL AND CHARACTER SHOES

*LEOTARDS *TIGHTS *HOSE *FISH NETS *TAPS *TOE SPONGES *BRIEFS *TAP MATS

The Name of FREED is proclaimed

THROUGHOUT THE WORLD

SWISS CREPE NYLON LEOTARDS. High neck in Black & Pink. Sleeveless. **Only 38/10.**

NEW "BANLON" NYLON STRETCH TIGHTS. Black only, **32/11** Footless, **36/-** with feet.

NEW FINISH CREPE NYLON STRETCH LEOTARDS. In 3 sizes. Long Sleeves. Boat neck (Black, White, Red, Royal and Pink). Children, Maids and Ladies. **50/-, 60/-, 63/-** and **72/6.**

SHEERLON STRETCH TIGHTS, colours, **34/11.**

FISH NET TIGHTS, 45/11

NEW STRETCH NYLON TIGHTS, only 23/11.

FISH NET HOSE, 33/-

FABIOLA STRETCH NYLON TIGHTS, 59/6. (Reinforced toes.)

THE NEW FRILLY SKIRTED LEOTARD. Sleeveless, in Red, Pink, Black and Blue. From **21/-** to **27/1.** Also with sleeves, in Black only, **30/-, 33/2** and **36/4.**

NEW ZIPLESS LEOTARD IN FINE RIBBED WOOL. Sleeveless and with sleeves. **24/-** to **51/3.** (Fits the figure perfectly.)

SWISS CREPE NYLON TIGHTS, 49/3.

R.A.D. TUNICS, White only.

SHOES MAKE-UP TAP MATS ALL OTHER ACCESSORIES

WE SUPPLY EVERYTHING FOR THE DANCE AND DANCER *Write for Price List*

FREDK FREED LTD

PERIOD Theatrical & BALLET SHOEMAKERS

94 ST. MARTIN'S LANE : LONDON : WC2 COVENT GARDEN 3061-2

Kathleen Crofton's

SCHOOL OF CLASSICAL BALLET

(Russian)

Pas de Deux

PETER WRIGHT

Character

MARIA ZYBINA

During the past year students have been engaged by several leading European Ballet Companies, Covent Garden and Sadler's Wells Opera Ballets, and other important London productions.

Daily lessons for Professional Dancers, Students, Children

Studio Leicester House 10-11 Great Newport St WC2

Letters 654 Chelsea Cloisters SW3 KNI 2417 before 9.30 am

*Rambert School of Ballet

Under the direction of Marie Rambert

Professional-Children's-Character-Modern
Junior and syllabus classes
Special terms for professional and promising male students

OPEN CLASS AT 11 a.m. DAILY

General Education is now incorporated with ballet training for students of school age

Summer Term now in progress

★For particulars and times of auditions apply to the Secretary

Rambert School of Ballet

Mercury Theatre · *2 Ladbroke Road*
London W11 *Telephone* PARK 7233

NIKITINA

by

HERSELF

An enchanting and beautifully illustrated autobiography of one of the most intriguing personalities of the world of ballet.

Translated by the Baroness Budberg.

ALLAN WINGATE *21s.*

ROYAL OPERA HOUSE

COVENT GARDEN

THE COVENT GARDEN OPERA

July Repertory includes

PARSIFAL *(in German)* **LUCIA DI LAMMERMOOR** *(in Italian)*

MADAMA BUTTERFLY *(in Italian)*

CARMEN — THE CARMELITES

OPERA SEASON ENDS JULY 18th

Full details of programmes from the Box Office, COV. 1066, and the daily papers.

BALCONY SCENE: Christian woos Roxane and in a very subtle pas de trois *Roxane believes that she is dancing with Christian when in fact she is being partnered by Cyrano.* *Photos: Lido.*

Christian, however, has discovered Cyrano's love for Roxane, and he allows himself to be killed. Cyrano, nevertheless, removes himself, and Roxane, who is deluded and cheated at this revelation, flees in despair at the very moment the enemy attacks. The battle proves another successful stroke of production and is another example of Petit being influenced by the current Chinese-Soviet style. It is followed by a straggling parade of the wounded reminiscent of Callot's engravings.

But fifteen years after, the two principals meet again in a convent garden, and the dying Cyrano passes away in the arms of Roxane. Here the movement and gestures are unable to approximate to the poetry of the original, and interest slackens when this is realised.

Roland Petit has created a work which, if not remarkable for choreographic innovation, is certainly a triumph of production. Many influences can be detected throughout. However, it is not astonishing that the onlooker finds it at least very pleasant and interesting. In the capacity of dancer, Petit has found in Cyrano one of his best rôles. He is dramatic and restrained and continually expressive. By contrast, Jeanmaire is technically less brilliant than usual, while on the other hand, the rôle hardly ever comes near her personality. Her easy manner and Parisian boldness are hardly appropriate for the affected and intelligent Roxane. Carmen and the Diamond-Cruncher are no more the fair Roxane than a Montmartre sparrow is a turtle-dove.

George Reich brings Christian very convincingly to life: he is an ideal *jeune premier,* although perhaps a little over sympathetic. One must also praise Danièle Jossi for her youthful mastery, Tessa Beaumont, who is feminine and graceful, José Ferran and Lucien Mars.

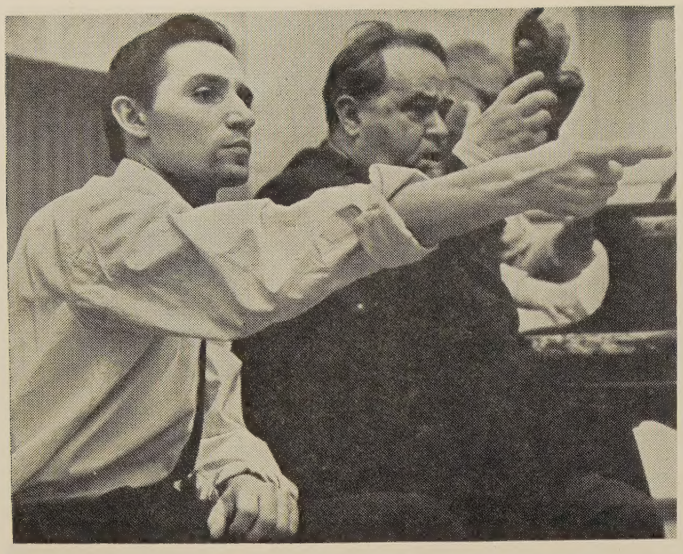
Marius Constant's score is pleasant and well-written and in perfect harmony with both subject and Petit's intentions. Basarte's décors, which are soberly designed, suggest the right atmosphere, especially his design for the Siege, which features flame-coloured banners fringed with gold twisting in the sky. Finally, Yves Saint-Laurent has created costumes in excellent taste; a free and delicate reproduction of the period of Louis XIII.

Marie-Françoise Christout.

The Bolshoi in New York

Last month, Arthur Todd wrote about the opening programme of the Bolshoi Ballet at the Metropolitan Opera House. Here are reviews on the remainder of the repertory which the Soviet company showed in America.

by ARTHUR TODD



CHOREOGRAPHER DIRECTS: Yuri Grigorovitch, choreographer of The Stone Flower, *with conductor Yuri Faier at a rehearsal of what was Prokofiev's last ballet.*

WHEN this issue appears, the Bolshoi Ballet will have completed a five-day performance in Montreal prior to flying home. In between, they will have had a one-night stand in Washington, D.C., twelve days in Los Angeles, three days in San Francisco and another three in Toronto — all of them completely sold out. Whilst in Los Angeles, the company was presented via closed-circuit television in some 40 theatres and arenas in that area under the auspices of Matty Fox's Skiatron TV, which allegedly paid $45,000 for the rights in a deal that was worked out with impresario Sol Hurok. These telecasts originated from the NBC studio in Hollywood.*

Before leaving for this cross-country tour the Bolshoi Ballet presented *Swan Lake, Giselle, The Stone Flower* and two programmes of "Highlights" at the Metropolitan Opera House and then presented six programmes of "Highlights" at Madison Square Garden, where attendance passed the 13,000 mark for each performance.

British audiences are, of course, already familiar with the Bolshoi version of *Swan Lake* from the company's appearances at Covent Garden as well as in their new film which has been presented in London but not yet shown in New York. At any event, it must be stated at once that this version is not a good one choreographically and both Alexander Gorsky's revisions and Messerer's last act are disappointing. For American audiences, at least, the Royal Ballet's four-act version is still the definitive one. Nevertheless, there was much of interest in this ballet and it also provided us the opportunity to study the styles of Maya Plisetskaya, who had not danced outside the Iron Curtain with the Bolshoi before, and Nina Timofeyeva, both in the dual rôles of Odette-Odile.

Plisetskaya is a beautiful woman, with a strong personality, a fantastic technique with perfect placement and extraordinary extensions, and uses her arms in an undulating, almost Oriental manner. She has tremendous speed, a remarkable back and a tremendous ability for turned-in bent-knee *arabesques.* (While *arabesques* like this may be admirable technically, I must confess that they are disconcerting to me and often seem to mar an otherwise perfect line.) The second performance Nina Timofeyeva danced Odette-Odile and, though her characterisation was not as sharply defined, she danced the rôle superbly and added the thirty-two *fouettés* to the Black Swan *pas de deux* that Plisetskaya chose to omit. For Timofeyeva there are apparently no technical problems whatever, and she gave a memorable performance indeed.

**The television performances were later cancelled.*

Giselle

THE third ballet to be presented in New York by the Bolshoi was *Giselle,* and Raissa Struchkova, rather than Ulanova, appeared in its first performance. Though this ballet is far and away the finest production this company has given us as far as style, the real stars of this production are the *corps de ballet* in the second act *ensembles,* and I doubt if a more perfect and beautiful performance of these group numbers has ever been equalled by any company seen previously in New York. However, as far as the main rôle is concerned, no other artist can equal the lyric sensitivity nor musicality of Alicia Markova for audiences in America because she has become for us the "Giselle" of our time. Aside from this major reservation, it must be added that Struchkova danced both acts extremely well though her characterisation seemed lacking in depth and range. On the other hand, Ulanova's portrayal was a superb one, especially in the first act but she quite obviously was not up to the technical demands of the second act. However, since the Bolshoi production is in no way produced as a star vehicle (purposely, perhaps?) it does put its full accent on the production as a whole and no doubt this is why it is such a superior one in so many of its details. The added importance given to the rôle of Hilarion is in every way valid and the noteworthy addition of the first act *pas de deux* that was danced so gloriously by the nineteen-year-old Ekaterina Maximova and her partner, Gleb Evdokimov, was indeed a welcome delight.

The Stone Flower

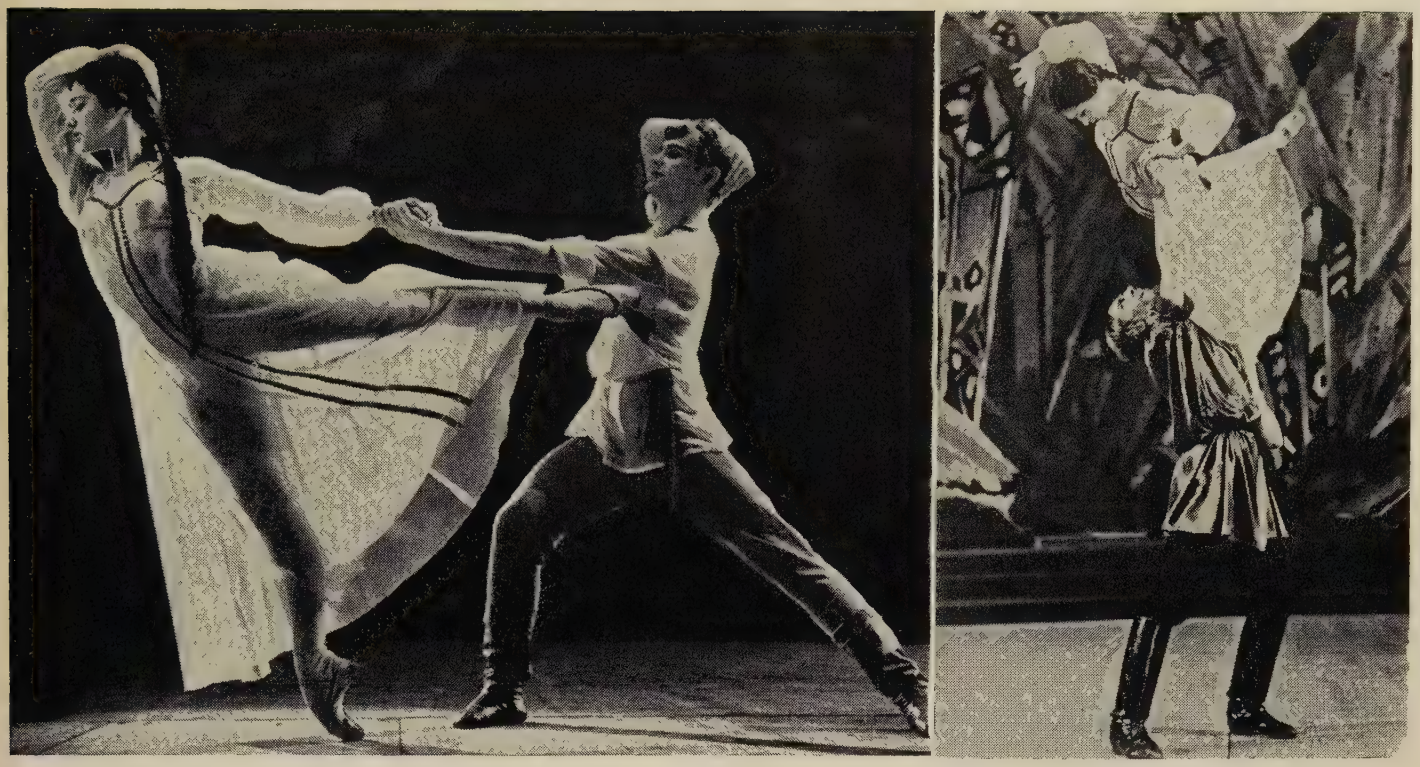
THE STONE FLOWER, the last of the ballets written by Sergei Prokofiev, was first performed at the Bolshoi Theatre in Moscow in February, 1954. However, this version presented in America was first presented at the Kirov Theatre in Leningrad in July, 1958, and was seen just this past March at the Bolshoi. Choreographed by Yuri Grigorovitch, it is based on an old fairy tale that tells of the fate of the stone-carver Danila and how he wishes to see the power of stone and to show its beauty to the people. A great deal of this is like a remarkable bit of corn that might have been presented as a spectacle at the Hippodrome forty years ago. Nevertheless, it is remarkably interesting in many other aspects. Though it is certainly not one of Prokofiev's most notable scores, it is still of some musical interest even if it is chiefly metallic in timbre. What is exciting is that a great deal of the choreography is based on Ural folk-dance patterns while the fantastic scenes, especially those with the Mistress of the Copper Mountain, utilise the classical dance. In consequence, there is every conceivable type of Russian folk dance, particularly in the second act market scene, and all of this, and the classical sections as well, are danced magnificently by the company.

Particularly noteworthy in *The Stone Flower* was the nineteen-year-old Vladimir Vasiliev, who has emerged as the major male talent in the entire company. Beautiful Ekaterina Maximova (another nineteen-year-old dancer with a prodigious talent) was a charming Katerina and Nina Timofeyeva danced brilliantly as the Mistress of the Copper Mountain. (In a previous performance these rôles were danced, respectively, by Marina Kondratieva and Maya Plisetskaya.)

Highlights

THE highspots of "Highlights" programmes Numbers One and Two were condensed to some fifteen numbers for the Madison Square Garden engagement where, with the exception of *Chopiniana,* Ulanova's *Dying Swan* and the Polonaise and Krakoviak from the opera *Ivan Susanin,* all else seemed to take place in outer space. Not in recent memory has there been such an emphasis on lifts and leaps in dancing that seemed purely air-bound. Only space limitations prevent a listing of the excerpts and the dancers that had a crowd of thirteen thousand standing on its feet and cheering at the conclusion. Americans, quite obviously, adore technical feats and acrobatics, yet, somehow, even the most obvious of these numbers were performed with style and, indeed, most with artistry.

The Bolshoi Ballet is indeed one of the great companies of the world. Like all other companies, it has its strengths and weaknesses. Its strengths, of course, are its unity of style and its singleness of spirit, its array of brilliant ballerinas and its wonderfully disciplined *corps de ballet.* Like every great company it has a treasure — in this case its Galina Ulanova, who is one of the great artists of our time. Its weaknesses are equally obvious, and these are its dated choreography and its generally disappointing male wing. American audiences have given the Bolshoi Ballet the warmest possible reception and by now the company is probably aware that it can return soon and often. In the meantime, we shall be thinking especially of Ekaterina Maximova and Vladimir Vasiliev, looking for word of their progress, and awaiting their return with the company.



THE STONE FLOWER : *Three pictures from the last ballet composed by Prokofiev which had a great success in America. Above, Ekaterina Maximova and Vladimir Vasiliev, as Katerina and Danila, in a* pas de deux. *Both these young Bolshoi stars are only 19 years old. Below, Maximova, as Katerina, kneels before Nina Timofeyeva, who plays the Mistress of the Copper Mountain.*

GRAHAM REHEARSES: Martha Graham, as Mary Queen of Scots, rehearses her section of Episodes. *Three of the loves of Mary's life — Darnley, Rizzio and Chastelard (played by Gene McDonald, Richard Kuch and Dan Wagoner) are seen with three of the Marys.*

Episodes

First given by New York City Ballet and the Martha Graham Company at New York City Center on May 14, 1959. Choreography by Martha Graham and George Balanchine. Music by Anton Webern. Costumes by Karinska. Scenery and lighting by David Hays.

Reviewed by ARTHUR TODD **Photographed by MARTHA SWOPE**

Part I
Choreography by Martha Graham to Webern's Passacaglia **(Opus 1),** Six Pieces **(Opus 6).**

Mary, Queen of Scots MARTHA GRAHAM
Elizabeth, Queen of England SALLIE WILSON
Bothwell ..... BERTRAM ROSS
The Four Marys ..... HELEN McGEHEE, ETHEL WINTER, LINDA HODES, AKIKO KANDA
Darnley, Rizzio, Chastelard ..... GENE McDONALD, RICHARD KUCH, DAN WAGONER
The Executioner KENNETH PETERSEN
The Heralds ..... BILL CARTER, PAUL NICKEL

Part II
Choreography by George Balanchine.

Symphony (Opus 21) VIOLETTE VERDY, JONATHAN WATTS and Barbara Walczak, Roy Tobias, Diane Consoer, Roland Vazquez, Francia Russell, Richard Rapp
Five Pieces (Opus 10) ... DIANA ADAMS, JACQUES D'AMBOISE
Concerto (Opus 24) ... ALLEGRA KENT, NICHOLAS MAGALLANES and Susan Borree, Joyce Feldman, Joan Van Orden, Neima Zwieli
Variations (Opus 30) ..... PAUL TAYLOR

MARY WITH HER ENEMY AND HER FAVOURITE: Left, Graham, as Mary, is seen rehearsing with Sallie Wilson, as Elizabeth, and members of New York City Ballet. Right, Graham is rehearsing with Bertram Ross, who played Bothwell.

Ricercata in Six Voices (from Bach's *Musical Offering*) ..... MELISSA HAYDEN, FRANCISCO MONCION, and *corps de ballet.*

EPISODES is an homage by dancers to a great composer, Anton Webern. They offer dances suitable to the nature of the music. Martha Graham's section deals with the last minutes in life of Mary, Queen of Scots. It takes place at the scaffold and the characters are men and women who might well have been in the Queen's last thoughts. Bothwell, the man she most loved, who was her third husband, and who determined to be King. Darnley, her second husband, Rizzio and Chastelard, all three who died because of her. The four Marys, her ladies-in-waiting and constant companions. Elizabeth I, who was her cousin and enemy, and whom Mary never met. This section is a dramatic fantasia about Mary's ultimate pride, the façade of royalty and what must have been behind it.

George Balanchine's section has no story and is a transmutation of Webern pieces, dating from 1911 to 1935, into movement.

Webern died at the age of sixty-one in 1945. He was shot at a distance smoking a cigarette after curfew at the door of his house in the Austrian Alps, possibly by an American soldier. Stravinsky has said of him, "Doomed to total failure in a deaf world of ignorance and indifference, he kept cutting his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge."

CHOREOGRAPHY

PART ONE of this hour-long dance work was choreographed by Martha Graham to Webern's *Passacaglia* (Opus 1) and *Six Pieces* (Opus 6). Lasting but nineteen and a half minutes, this is the shortest work in time-length composed by Graham in the past twenty years. It is less dynamic and more formal than some of her more recent works and it is a dance work that is pure theatre. Choreographically, it is wonderfully sustained and beautifully constructed.

This section of *Episodes* is concerned with the inner spirit of Mary, Queen of Scots, and the action takes place in the last minutes of her life at the scaffold as she recalls the people and events that shaped her life. At the start, we discover Mary centre stage with the scaffold, guards and executioner silhouetted in the background. Dressed in regal black with a wide-sweeping skirt, she partially ascends the steps to the block and pauses and steps out of this gown leaving it as an empty shell. Beneath is a pale brocade sheath, and it is in this she dances an impassioned moment of love with Bothwell. Her ladies-in-waiting appear, the four Marys, and are partnered by Darnley, her second husband, Rizzio and Chastelard, all three who had died because of her. Then, as the executioner's block is turned, Queen Elizabeth appears. Though they never met in real life, there is here a wonderfully stylised game of badminton between the two queens that is indicative of their battle for power. At the end, dressed in red "so that the spilled blood would not show upon the raiment of the Queen", Mary mounts the scaffold and bends her head towards the block.

Part II of *Episodes* was choreographed in five sections by George Balanchine and was completely abstract and, for the most part, the movement was considerably more distorted than in this choreographer's *Agon.* Obviously, Balanchine was completely sincere in his choreography, but one wishes that his section seemed less like a satire of modern dance, and it is regrettable that he did not apparently regard the Webern music more seriously. Instead, traditional ballet movements and steps were often altered and distorted into strange and angular new designs. One had the feeling that some of this choreography, brilliant though it was, was somehow his answer to the modern dance. However, if this was the case (and it may well *not* be), Balanchine failed because modern dance is, in essence, a new form and is not a distortion of ballet. What might have seemed a more appropriate style for this music was the creative beauty and strange design that make his *Four Temperaments* one of his masterworks.

DANCING

THE dancing in both sections of this work was nothing short of superb. Martha Graham, whether in her large-scale movements, which included falls into second position and backward on to her shoulders, or the small gestures, where she would pause to look back or to raise her hand, were beautifully danced and served always to indicate character and dramatic action. Bertram Ross, who played Bothwell, has grown tremendously since his remarkable work in *Clytemnestra* last season. Sallie Wilson, who is now a member of the New York City Ballet and who is remembered for her dancing in American National Ballet Theatre's *Miss Julie* last autumn, moved superbly as Queen Elizabeth and was totally aware of the dramatic implications of her rôle. And, though they had less to do than usual, the following members of Graham's company danced splendidly: Helen McGehee, Ethel Winter, Linda Hodes and Gene McDonald, Richard Kuch and Dan Wagoner. Kenneth Peterson, Bill Carter and Paul Nickel of the New York City Ballet played, respectively, the executioner and the heralds.

Paul Taylor, who danced with Martha Graham in *Clytemnestra,* brilliantly danced his grotesque and humorous solo to Variations, Opus 30. Diana Adams and Jacques d'Amboise danced with a great sense of the form and mood of the music (and what difficult but rewarding music it is to dance with!) and Melissa Hayden and Francisco Moncion were likewise notable in the closing section. Violette Verdy, who is one of the treasures of the company and can, apparently, dance anything, was admirably partnered by Jonathan Watts, and the always lovely Allegra Kent was aided by Nicholas Magallanes.

BALANCHINE'S SECTION: Violette Verdy and Jonathan Watts, centre, are surrounded by Roland Vazquez and Diane Consoer, Richard Rapp and Francia Russell, and Roy Tobias and Barbara Walczak in the opening number — Symphony *(Opus 21).*

FINAL EPISODE: Above and below, Melissa Hayden and Francisco Moncion with the corps de ballet *in "Ricercata in Six Voices" which Webern orchestrated from Bach's "The Musical Offering".*

MUSIC

HEARING all of Webern's orchestral scores played consecutively is a remarkable experience and makes for a profoundly significant musical event. (Webern, who was five times a guest conductor of the B.B.C., was Schönberg's first pupil and remained his life-long disciple.) The dynamics of his music change almost from note to note and so, most often, do the *tempi* change, too. Moreover, there is a wonderful way of combining instruments at different levels of pitch that are utterly new and that open a whole new world of sonority. All of this sounds as though it would be difficult to dance. However, the opposite is true and what conductor Robert Irving and the New York City Ballet orchestra have done with these scores is nothing short of superb.

DECOR

ORIGINALLY announced as being designed by Cecil Beaton, the costumes for Martha Graham's work were designed and executed by Karinska and the scenery and lighting was by David Hays. Both the initial black gown (which was completely wired so that it could stand by itself after Graham walked out of it) and the red dress with its velvet trim were designed for both character and to be moved in and were stunning. All of the other costumes in this section were black with velvet and jet trimming save the gown of Queen Elizabeth, which was gold brocade. David Hays' settings proved simple and functional and the mesh-like curtain, which was half-raised at a level of the scaffold, was raised to the ceiling during the Balanchine section of the ballet. The dancers in this part of the ballet wore practice leotards and Paul Taylor was in a white leotard and tights that resembled nothing as much as long underwear.

PERFORMANCE DETAILS

THIS was an historic night indeed at the New York City Ballet and a distinguished capacity audience that included Alicia Markova, Alexandra Danilova and Antony Tudor was on hand. Martha Graham was given a personal ovation when she first appeared and the five-minute intermission that separated parts one and two of this work were filled with applause and cheers for Miss Graham, her company and the work. There were also some scattered boos, as there were at the conclusion of the entire work. What was more disconcerting, however, was the laughter during certain sections.

Arthur Todd.

Les Rendezvous

First given at the Sadler's Wells Theatre on December 5, 1933. Revived by the Royal Ballet at the Royal Opera House, Covent Garden, on May 7, 1959. Choreography by Frederick Ashton. Music by Daniel Auber (arranged and orchestrated by Constant Lambert). Costumes by William Chappell. Setting by Sophie Fedorovitch (Act I of Verdi's La Traviata).

Entrée des Promeneurs...NADIA NERINA, BRIAN SHAW, MERLE PARK, GRAHAM USHER, PETRUS BOSMAN, Margaret Hill, Hylda Zinkin, Deirdre Dixon, Christine Beckley, Georgina Parkinson, Debra Wayne, Patricia Thorogood, Jacqueline Daryl, Doreen Eastlake, Jennifer Gay, Richard Farley, Keith Rosson, Christopher Newton, Ronald Plaisted, Derek Rencher, Douglas Steuart, John Sale, Robert de Warren, Bryan Lawrence, Maurice Metliss.

Pas de Quatre ... Shirley Grahame, Doreen Wells, Antoinette Sibley, Mavis Osborn.

Variation ..... SHAW

Adage des Amoureux ... NERINA, SHAW and *Ensemble*

Pas de Trois ... PARK, USHER, BOSMAN

Variation ..... NERINA

Pas de Dix ..... Farley, Rosson, Newton, Plaisted, Rencher, Steuart, Sale, de Warren, Lawrence, Metliss

Sortie des Promeneurs ..... Full Company

CHOREOGRAPHY

"IT must," as *The Times,* writing on *Les Rendezvous,* pointed out with its usual authority, "be some time since it was created for Sadler's Wells Opera House since Constant Lambert had a hand in it." It must, indeed. Research has now justified this shrewd deduction and revealed that *Les Rendezvous* was first produced on December 5, 1933, with the first cast including Alicia Markova, Stanislas Idzikowsky, Ninette de Valois, Robert Helpmann and Stanley Judson.

Since then it has become one of the most popular and frequently performed ballets in the British repertory. Up to 1955 it was, together with *Les Patineurs,* one of the mainstays of the Sadler's Wells Ballet, and after the company had moved to Covent Garden it was revived right at the end of 1947 by the Sadler's Wells Theatre Ballet, where, with the solitary exception of *Les Sylphides,* it was seen more often than any other work. It has also been produced by companies in South Africa and Canada.

Its revival at Covent Garden had been long overdue, and one might have expected it to have been produced with the care and attention appropriate both to the ballet's intrinsic merit and historic importance. Instead it was given a shop-soiled, bargain-basement staging that was nothing short of disgraceful. Although the décor and costumes are not here my direct concern, I must point out that the use of a ballroom setting from *La Traviata* succeeds in making nonsense of the entire ballet, and works to the detriment of the choreography.

Anyone with half an eye can see that the ballet has been choreographed for an open-air setting, and it is just as idiotically wrong to place *Les Rendezvous* in a ballroom — even a ballroom gashed open to the elements by the introduction of a sky cloth — as it would be to suggest such a location for *Les Sylphides.* The entire choreography has been designed to suggest young people meeting and flirting in a park, and Covent Garden's failure to provide some kind of appropriate setting — however cheap — was quite simply damnable. Perhaps the management would care to give us an undertaking that when *The Sleeping Beauty* is remounted next year it will not be performed in front of unwanted sets from *Tannhäuser.*

ADAGE DES AMOUREUX: *Nadia Nerina and Brian Shaw in the rôles that were originally created by Alicia Markova and Stanislas Idzikowski and later danced by Alicia Markova and Harold Turner. Above they are seen alone, below they are dancing with the* ensemble. *This is one of the many charming numbers which Ashton has woven into his* divertissement *to Auber music. Considering it is virtually an early work it shows how even then he was obviously a master choreographer.* *Photos: Dominic.*

While in the circumstances I feel that it might have been better had the ballet never been produced at Covent Garden, it must be admitted — and this makes the management's near-sighted meanness the more deplorable — that the ballet is wonderfully well suited to the Covent Garden stage. It was the first ballet that Ashton created for the company after his appointment as principal choreographer, and it showed the immense technical resources that he even then had at his command. There is nothing tentative about the choreography for *Les Rendezvous*. Although, as Ashton himself said at the time, "It has no serious portent at all, it is simply a vehicle for the exquisite dancing of Idzikowsky and Markova," it is an astonishingly well-made ballet, with gracefully turned phrases of invention and a deceptively simple sense of construction.

It is especially interesting to see how Ashton, without any self-conscious striving, has managed to impose a unified style on the whole work. He has done this, in part, by a concentration on steps of elevation and swiftly spinning turns. The girls have been given a very individual *port de bras* with a flirtatiously undulating movement, a gesture somewhere between a lilt and a flick, which is seen most clearly in the leading girl's variation but also runs through the whole ballet. Elsewhere other choreographic themes are repeated with modifications; for example the device in the girls' *pas de quatre* by which the dancers exchange positions with shifting jumps is later expanded and developed in the main male *ensemble*.

In *Les Rendezvous* Ashton has used the stage simply as a rectangular arena for dancing, and his dance patterns play a sort of choreographic noughts and crosses with it. Nearly all of the ground plans used here by Ashton are based on diagonal crosses and circles. The dancers leap in from the corners of the stage, and groups, for the most part — the conclusion of the male *ensemble* is a notable exception — are placed diagonally from corner to corner. The *pas de trois* is a circular dance, as are most of the *entrées* in the finale.

While characterisation has been reduced to a bare minimum there is a consistently maintained atmosphere of youthful happiness and a choreographic accent, not pointed enough for wit, that is possibly best described as sophisticated good humour. From the entry of the two principal walkers-out, greeting their friends with effusive ceremony, up to the quizzical final pose of the *pas de quatre* girls after all the lovers have left the "park", there are plenty of touches of bouyant high-spirits. The meetings and partings are cheerfully arranged — the two abstracted boys who nearly bump into one another, and the boy who comes spinning on to drag off his girl who is swooning in ecstasy — and the choreographic detailing, such as the mandolin strumming gestures in the male *ensemble*, are full of humour.

Of course, *Les Rendezvous* bears a strong family likeness to the later *Les Patineurs*, which was presumably intended as its sequel. *Les Patineurs* is also probably the better ballet — its choreography is broader and more vigorous and its *finale* is better arranged — yet there is obviously room for both in the Covent Garden repertory, and Ashton has revived *Les Rendezvous* with great skill.

SOLO : Brian Shaw in a pas ciseaux *which he performs three times before embarking on a series of* pirouettes *in his variation.* *Photo : Dominic.*

Just as in 1956 he doubled the *corps de ballet* in *Les Patineurs*, he has now also enlarged *Les Rendezvous*, only on this occasion with much better effect. The "mirror-image" *corps de ballet* introduced into *Les Patineurs* has never been completely successful, and from some seats in the Opera House it makes the whole ballet look a muddle. Ashton has made no such mistake with *Les Rendezvous*. The principals and *pas de trois* have been left unchanged, as has the *pas de quatre* for the little girls. There are now, however, ten pairs of walkers-out or promeneurs instead of six, both of the *pas de trois* boys have been taken out of the male *ensemble*, which is now a *pas de dix* instead of a *pas de six*. The choreography itself has been very little changed, although jumps have been made bigger and broader, and the boys now hold the girls at arms-length rather than shoulder-height, but this is just a pleasant sign of the times.

There can be little doubt that *Les Rendezvous* will prove as popular at Covent Garden as it was at the "Sadler's Wells Opera House", and it is to be hoped that the management will see their folly and arrange for the production to be redesigned in time for next season.

ENSEMBLE : *Brian Shaw and Nadia Nerina in the centre of a group of dancers.* *Photo : Dominic.*

DANCING

WHAT a beautiful mechanism for dancing the Royal Ballet can be these days! It jumped, bounced and darted its way through *Les Rendezvous* with spell-binding precision and heart-lifting ease. At its first Gala performance I could not help feeling that the Diplomatic Corps had never had it so good, not that they would have cared even if they had known.

Brian Shaw was dancing the Idzikowsky rôle for the first time, and was also recently returned to the colours — and what colours they were! — following the operation to his foot. He will doubtless dance it better in the future, and in fact each of the first three performances showed a gradual but definite improvement, yet Shaw even at something slightly less than his very best form is still

PAS DE TROIS: *Petrus Bosman, Merle Park and Graham Usher in the* pas de trois *which is one of the highlights of the ballet.* *Photo: Dominic.*

a deucedly impressive sight. His dancing was quite literally seamless, the steps flowed along the current of the music without any visible break. His jumping was better than one might have expected, although the *pas ciseaux* — those sort of splits in the air — in his variation were not as free as they might have been. But this was nevertheless a splendid performance of a rôle that might very well have been created for him.

About Nadia Nerina I have just one reservation, although technically her dancing was just as remarkable as Shaw's and even more sensational. Yet the piquancy of her solo variation seemed to elude her, as did the right rhapsodic lilt of her arms. I did not see Markova in the complete ballet, but soon after the war I remember her giving this variation in a concert programme with a delicate butterfly charm that Nerina misses. Apart from this Nerina skims through the ballet like a goddess, with no effort and no strain.

Merle Park possesses some of Nerina's qualities, and their dancing goes well together. She was completely adorable as the *pas de trois* girl. The whole *pas de trois,* bouncy, pert and nimble, went better than I can ever recall. Bosman and Usher made an exceptionally well-balanced pair of cavaliers, although Bosman was not quite able to match the smoothness of Usher's *cabrioles.*

But really I have no praises too high for the performance of the whole company; among all the 29 dancers I was unable to see a single weak link.

Clive Barnes.

MUSIC

CONSTANT LAMBERT, among his other talents, had a shrewd ear for selecting and adapting effective music for ballet *divertissements.* His arrangement of Meyerbeer for *Les Patineurs* is a particularly attractive example, possessing an added touch of character not to be found in the decorative but mainly functional suite chosen for the earlier *Les Rendezvous.* Lambert arranged this from the opera *L'Enfant prodigue* by Auber, the fortieth of 48 stage works (mostly *opéras-comiques)* written by the prolific French composer over an active career of more than half a century, during which he was director of the Paris Conservatoire for the last 30 years of his life.

Auber, who died in 1871, was the last outstanding representative of the essentially French tradition of *opéra-comique.* He composed with the swiftness and facility (but not the style) of a Rossini, and evoked the graceful verve, amorous lyricism and sentimental elegance characteristic of the tradition. It was a spirit that admitted little depth of feeling. His best ideas, he said, were "created between yawns", and his music needed a Lambert to purge it of the frequent *longueurs* that inescapably arise in a style based chiefly on a string of simple popular *chansons.*

It is difficult to see what else Lambert could do with the material except to pick rhythmic and tuneful excerpts, arrange them in alternating movements of triple and duple time and inject an occasional extra touch of syncopation as in the first section of the male *Pas de six.* I am surprised, however, that he should have prefaced only 21 minutes of actual dancing with a full five-minute overture. It gives a top-heavy effect and arouses expectations that are not fulfilled. With each movement begun by a woodwind melody which is continued by strings, it was a mildly ingenious touch to reverse this for the ballerina's *Variation,* thereby throwing it into a slight relief of contrast. The vivacious *Pas de trois* has a special musical charm all its own.

"Je n'aime que les femmes, les chevaux, les boulevards et le Bois de Boulogne," said Auber. We have the *femmes* all right, but without actually putting the ballet any more literally "on the hoof", the new production to me sadly lacks at least an open-air sense of the boulevards and the Bois about it. In performance, Kenneth Alwyn obtained much buoyant and sparkling orchestral playing. It needed a crisper attack in places like the semi-quaver figures of the *Pas de trois,* however, and less tendency to brake the rhythm at the ends of phrases in the male *Variation* at moments when the dancer is in the grip of his own momentum.

Noël Goodwin.

DECOR

LES RENDEZVOUS was the first work Ashton created for what was then still known as the Vic-Wells Ballet, and then it was designed by William Chappell. It has been more re-designed by Chappell than has any other British ballet, even more than *Le Lac des Cygnes* by Leslie Hurry. At the time I seem to remember a setting that was mainly a blue sky-cloth and plum drapes, then there was some squiggly wrought ironwork gates in an alfresco setting, then there was a sort of marquee on a lonely moor, then we got back to the squiggly ironwork again. Now the setting is no longer by Chappell but is Sophie Fedorovitch's first-act setting for the opera *La Traviata.* But the Chappell costumes persist and they have undergone all kinds of change from white, with blue-for-a-boy pink-for-a-girl decorations, to mobile candysticks.

This range has been pointless, and in many cases quite ugly, and in no way comes

Continued on page 25

ADMIRATION: Brian Shaw kneels while the company encircle Nadia Nerina, who is held aloft. A moment at the end of the Adage. *Photo: Dominic.*

Ballet Perspectives: 12

Le Spectre de la Rose

by CLIVE BARNES

SOULEVE ta paupière close
Qu'effleure un songe virginal,
Je suis le spectre de la rose,
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir
Et parmi la fête étoilée,
Tu me promenas tout le soir.
Théophile Gautier.

MICHEL FOKINE'S *Le Spectre de la Rose* might be called the most celebrated *pas de deux* in ballet. It is probably the work most closely associated with Nijinsky and Karsavina, being to them something of what *The Dying Swan* was to Pavlova, and like that famous *pièce d'occasion,* it proved to be a work of key significance in the history of ballet. Unlike almost all the other works conceived during the first period of the Diaghilev Company, its genesis was comparatively untroubled and — even rarer still — its origins are uncontroversial.

The ballet was first suggested by Jean-Louis Vaudoyer, and in his biography of Diaghilev, Serge Lifar has quoted Vaudoyer's own account of the work's conception. "The idea of this *pas de deux* came to us, as we were writing some notes for *La Revue de Paris* on the first productions of the Russian Ballet, those of 1909 and 1910. By a sudden impulse, we had placed the following lines from Gautier at the head of one such item dealing with Schumann's *Carnaval* :

"Je suis le spectre de la rose
Que tu portais hier au bal."

"When these pages appeared, in July, the Russian dancers were no longer in Paris, but our fresh and fervent memory still, in imagination, perpetuated their radiant presence. Again, we had not forgotten that Gautier had a particular predilection for Weber's music, and particularly for *L'Invitation à la Valse.* For that reason it occurred to us to associate that famous piano piece, orchestrated by Berlioz, and the romantic 'white reverie'. Thereupon we immediately wrote to Bakst suggesting the idea to him for a ballet. Summer, autumn, winter passed, but no reply was forthcoming. We were no longer thinking of *Le Spectre* when, in May, we received a note from Diaghilev requesting us to appear without delay in Monte Carlo, there to witness the final rehearsals of this trifling *divertissement.* Thus our letter, which we had imagined lost, had yet sufficed; and all was ready."

The ballet was intended for Diaghilev's 1911 season. S. L. Grigoriev in his book *The Diaghilev Ballet 1909-1929,* has written: "Seeing that our dancers came from so many different places, we decided, instead of starting rehearsals in St. Petersburg, all to assemble at Monte Carlo. This did not apply to *Le Spectre de la Rose,* which, since it had only two parts, was rehearsed by Fokine before we left." Rehearsals went extremely smoothly, with Fokine at his most fluent. Years later, in her book of reminiscences, *Theatre Street,* Tamara Karsavina recalled how: 'Fokine had made it in one easy flight of his inspiration, in one blissful mood, finding no fault whatsoever with his interpreters." Arnold Haskell (in his *Diaghileff)* also speaks of the speed with which the work was created, asserting that Fokine produced the whole choreography in "three or four rehearsals".

The ballet, with its Bakst décor and costumes, was first produced in Monte Carlo on April 19, 1911. The Cocteau posters advertising the company's Paris season showed caricatures of Nijinsky and Karsavina in *Le Spectre,* and the ballet had its Paris première on June 6, 1911, the first night of the season, sharing the bill with the Paris première of *Narcisse.* The first performance of *Petrushka* was to be just a week later. Both in Monte Carlo and Paris *Le Spectre de la Rose* was, of course, danced by Tamara Karsavina and Vaslav Nijinsky, and on the first night in Paris, Jean-Louis Vaudoyer — who had been unable to see the performances in Monte Carlo — was so overcome with emotion that it is said he went up to Fokine with tears in his eyes. On being reminded by the choreographer that he himself had taken a not negligible hand in the ballet's success, Romola Nijinsky (in her biography *Nijinsky)* relates that Vaudoyer replied: "All I did was to introduce Théophile Gautier to Michel Fokine."

Immediately after this brief Paris season the Diaghilev Ballet made its first visit to London, opening at Covent Garden on June 21 — not June 26, as stated by the usually accurate Grigoriev. The first performance in London of *Le Spectre de la Rose,* once more with Karsavina and Nijinsky, took place on June 24.

During the early Diaghilev seasons *Le Spectre de la Rose* played a prominent part in the repertory, but was little seen after Nijinsky left the company for the first time in 1913. On July 25, 1913, Nijinsky danced for the last time with the Diaghilev Ballet in London. This performance — which was, according to the records of Cyril Beaumont — the 100th to be given by the Diaghilev Company in London, also marked the very last time *Le Spectre de la Rose* was given in England by Diaghilev. Considering the number of people in England who today appear to have seen this Diaghilev production, one can only presume that the theatre during those early seasons was practically filled with baby carriages ! Diaghilev did, however, sporadically revive the work, and on April 3, 1916, it was given in New York with Lydia Lopokova and Alexander Gavrilov, and on April 12, Nijinsky himself made his New York début as Le Spectre. In 1924 the ballet was revived for Vera Nemchinova and Anton Dolin, and in 1929 it was again revived with Liubov Tchernicheva and, once more, Dolin.

In 1914 Nijinsky formed his own company, and on February 23 revived *Le Spectre de la Rose* at the Palace Theatre, London. According to Cyril Beaumont *(The Diaghilev Ballet in London)* it was danced, by Nijinsky and his sister Bronislava Nijinska, against plain black curtains. On March 14 the ballet was given for the last time, and on March 17 the whole season came to an abrupt end with Nijinsky's illness. Nijinsky never again danced in London.

Although it seems incredible, I can find no record of any company producing *Le Spectre de la Rose* in London between 1914 and 1930. Fokine himself seemed unanxious to revive the ballet, even though he chose it as the vehicle for his New York début, with his wife Vera Fokina, on December 30, 1919. In 1931 he revived the ballet at the Colon Theatre, Buenos Aires. Other productions, usually devised by the local ballet master, were produced throughout Europe.

During the 1930's the work was revived in many repertories, including that of Colonel de Basil and the Ballets Russes de Monte Carlo. In 1941 it was revived in America by Ballet Theatre with Ian Gibson and Annabelle Lyon. It has also been revived frequently by the Paris Opéra, the most recent production being for Jean-Paul Andreani and with décor by Constantin Nepo. A post-war production by the Marquis de Cuevas company featured Serge Golovine, but since 1932 nearly every well-known *premier danseur* and ballerina have at some time, in some place, appeared in it.

The first British production was given at the Lyric Theatre, Hammersmith, by the Ballet Rambert on June 30, 1930, with costumes after Bakst, and first danced by Tamara Karsavina and Harold Turner. The ballet was given by the company up to the war years, and the various casts included Pearl Argyle, Kyra Nijinsky, Prudence Hyman, Elizabeth Schooling, Andrée Howard, Tatiana Semenova, Sally Gilmour and Nina Golovina; while the male part was also taken by William Chappell, Frank Staff, Bentley Stone and Leo Kersley. On March 4, 1932, *Le Spectre de la Rose* became the first Fokine work to enter the Royal Ballet repertory. It was revived by Dolin and the cast was Ninette de Valois and Anton Dolin. In the years before the war subsequent casts included Alicia Markova, Ursula Moreton and Beatrice Appleyard, with Stanislas Idzikowski, Stanley Judson, Robert Helpmann and William Chappell.

After being dropped from the repertory for some years, the Royal Ballet revived it at the New Theatre on February 1, 1944. This revival was supervised by Tamara Karsavina, and had specially designed scenery and costumes by Rex Whistler. The cast was Margot Fonteyn and Alexis Rassine, and later casts included Pamela May, Moira Shearer and Michael Somes. After the company moved to Covent Garden the ballet was not given again, but on May 6, 1946, it was revived, also with the Whistler décor and costumes, by the Sadler's Wells Theatre Ballet, the cast being June Brae and Leo Kersley. The ballet did not remain long in the repertory, but was also danced by Anne Heaton, Nadia Nerina and Donald Britton.

Various other British companies, particularly those which mushroomed into existence during the war years, have included *Le Spectre de la Rose* in their repertories; among these were the Anglo-Polish Ballet (1940), the Three Arts Ballet (1941) and, after the war, the Pavinoff Ballet (1946). A more important revival was that by the Metropolitan Ballet at the end of 1947. This production was first seen in London at the Scala Theatre in June, 1948, when the dancers were Ursula Hewlett and Erik Bruhn. Other dancers to appear in this production were Svetlana Beriosova, Cynthia Allegro, Poul Gnatt and David Adams. On December 6, 1950, Anton Dolin,

with the assistance of Madame Karsavina, revived the work for London's Festival Ballet at the Stoll Theatre. The first performance being danced by Anita Landa and John Gilpin. The original Bakst décor was recreated in a realisation by Benn Toff. The ballet has also been danced by Natalie Krassovska, Belinda Wright, Tatiana Riabouchinska, Vassili Trunoff and Wolfgang Brunner.

On August 20, 1954, Nora Kovach and Istvan Rabovsky appeared with Festival Ballet in a version of the work allegedly choreographed by Fokine, but I believe in fact the work of a Hungarian ballet-master Ferenc Nadassy — it was a cheap and vulgar travesty of the Fokine ballet and is best forgotten.

Curiously enough the only foreign company to give *Le Spectre de la Rose* in London since the war was Les Ballets des Champs Elysées, which produced it at the Apollo Theatre on April 16, 1946, with Nathalie Philippart and Jean Babilée.

Le Spectre de la Rose has, by and large, not been well treated in its contemporary revivals, yet in its heyday it must have been a really perfect ballet. Fokine's choreography, classic in style, neo-romantic in mood, is exactly right for its subject. The construction of the ballet is a simple A-B-A, with the long allegro centre section being flanked with a long narrative prologue and epilogue for the Young Girl dreaming of the ball from which she has just returned. With most remarkable skill Fokine has contrived to allow his two characters to exist on different planes of reality, and has merged two quite unrelated dance styles into a single expression. The dreaming Girl drifts through the ballet half-awake, half-asleep, while the Spirit of the Rose, blown in through the window as if by the wind, flies, ethereal and evanescent, around her, the realisation of an adolescent dream. Such a conception requires the most delicate handling if it is not to descend into banality; the evocative tenderness of Fokine's choreography ensured that the work became a perfect lyric poem.

Part of the ballet's original success belonged without question to Léon Bakst, who created a most unusual set, completely realistic, yet in some measure imaginatively larger than life, so that the Young Girl's room became more than merely an elaborate bedroom setting — such as would have served for a play — and in some way managed to convey the very essence of the early Victorian romanticism.

The detail which Bakst employed in his designing is well expressed by Prince Peter Lieven in his *Birth of the Ballets Russes*: "On a table there lay a piece of embroidery where it had been left on the previous day. . . . Bakst was very eager to round off the picture by hanging a cage with a canary in it, but wherever he placed it, it interfered with the dancing." The story of the cage is told by nearly every commentator on the ballet, and eventually it ended up on the ceiling! When Richard Buckle was assembling material for his Diaghilev Exhibition in 1954, he discovered drawings for many of the properties that were used in this ballet — including the notorious bird cage.

Bakst's costumes were no less successful, and the story of the last-minute alteration to the rose petal costume worn by Nijinsky has become famous. It is interesting, as Buckle points out, to note that originally Bakst seems to have intended Nijinsky to have worn a blue costume, which was later changed to the more conventional variations on a theme of rose which were eventually used. The utter simplicity of Karsavina's costume is equally distinguished by its rightness for its purpose.

The various décors and costumes — most of them described libellously as "after Bakst" — which have disfigured most post-Diaghilev productions of the ballet have been hideous in their combination of decomposing bathing costumes, elaborately flounced dresses and bedrooms that either resembled an unfrequented corner of a provincial hotel's palm court, or else made no more concessions to atmosphere than an amateur theatrical company's unadorned box set.

When Festival Ballet revived the work a serious and commendable attempt was made to restore the settings, although the costumes, particularly that devised for Gilpin, proved less successful. The Royal Ballet's war-time revival employed a setting by Rex Whistler which was not based on Bakst, but suggested the Second Empire. The costumes for this were most distressing, yet the setting had much to recommend it — although the painted medallion on the wall would hardly have pleased Bakst. Whistler also produced a drop curtain for the ballet which consisted of a nude male figure curled up in the heart of an enormous rose.

When the Diaghilev Company produced the ballet it naturally used the ready-made orchestration of the Weber music by Berlioz. Weber's famous piano piece was composed in 1819, while this Berlioz orchestration was undertaken in 1843 for a production of Weber's *Der Freischütz* at the Paris Opéra, where it was used for part of the ballet which was obligatory in every opera then produced by that establishment. It is perhaps more than a coincidence — for was it possibly this that caused Vaudoyer to link the Gautier poem with the Weber/Berlioz music? — that in 1841 Berlioz himself set Gautier's *Le Spectre de la Rose* to music, as part of his song cycle, *Nuits d'Eté*. Nowadays the Berlioz orchestration is rarely, if ever, used, and the music employed is customarily so tawdry that those people who sanctimoniously complain when the Spirit of the Rose has his final bump into the wings drowned by unfeeling applause, should consider their good fortune in not being able to hear the music at this point.

In addition to the initial triumph of the ballet's collaborators — both living and dead — the ballet was also a most remarkable triumph for its first performers, Karsavina and Nijinsky. There are many fine eye-witness accounts to be read on these two, notably perhaps those of Cyril Beaumont, Carl Van Vechten and Romola Nijinsky, but supplementary to these accounts are the photographs of Nijinsky and Karsavina in the ballet, and from these two sources it is possible to get some tiny idea of what must have been one of the great performances of the ballet theatre.

The historical significance of *Le Spectre de la Rose* is twofold. It was the first Diaghilev ballet to be initiated in Paris rather than St. Petersburg, and consequently must be regarded as the first straw in the wind that was subsequently to change the entire direction of the Ballets Russes. The work's other significant factor was that it led to the appreciation of classicism as opposed to exoticism. The first successes of the Diaghilev Ballet in Paris in 1909 and 1910 were scored by the Russian barbarity of Prince Igor and the rest. Haskell (in *Diaghileff*) puts the point neatly, when he says: "It was with the triumph of *Le Spectre de la Rose*, two years later, that they began to understand the new classicism, and then only did *Les Sylphides* come into its own."

Historical significance apart, there must be many who wonder whether the work can

THE CREATORS: Tamara Karsavina, as the Young Girl, with Vaslav Nijinsky, as the Spirit of the Rose, in the original 1911 production.

survive today. Should it, as many assert, have died when Nijinsky and Karsavina ceased to dance it? Haskell (in *Balletomania*) quotes Fokine as saying: "I did not create *Le Spectre de la Rose* for Nijinsky, but because of his particular style it became less masculine, and quite different from what I myself made of it . . . he left his mark on it, but there are various possible interpretations. That is why these works can be so constantly revived."

True or false, most of the recent "constant revivals" have been markedly unsuccessful. However, here and there, one gets a glimpse of what the ballet was, and perhaps still could be, like. Babilée, dancing in a production shabby in more ways than one, showed a genuine touch of Nijinsky's "celestial insect", even though the choreography was only outlined, and he appeared to make his entrance on a springboard and landed with a crash that could almost be heard in the Strand. Erik Bruhn, all flash and elegance, showed the right aerial quality of youthful abandon, and the young Canadian David Adams, although hopelessly unsuited to the rôle by his physique, also showed stylishness. Of all the post-war performances seen in London, unquestionably that of John Gilpin's has been the most satisfying. It lacked something in sensuousness, and at times the strain of the ballet made itself felt on his face, yet for all that his beautiful line and fluency were always impressive.

The weak link in the ballet nowadays more often occurs on the female side, and very few of its contemporary interpreters have succeeded in making anything at all out of the Young Girl, a rôle that has eluded such dancers as Fonteyn. However, June Brae had something of the right approach, while the young Beriosova's performance looked full of promise. It was left, however, to Riabouchinska to give some indication of what the part could become in the mind of a dancer who understood and loved it.

The First Lady of Spanish Dance

London never had so many Spanish dance companies appearing at the same time as in the Spring and early Summer of 1959. The first article in this series last month dealt with the art of Carmen Amaya. The next company to follow her in was that of Pilar Lopez.

by PETER WILLIAMS

THE WEDDING OF LUIS ALONSO: Pilar Lopez in her famous solo based on the popular zarzuala, *or operetta,* La Boda de Luis Alonso. *Pilar Lopez dances a number of variations to the Jeronimo Jimenez music in the style of the period of this work. Photo : Pic.*

SPAIN is a country of strange customs and superstitions but none is so strange as the custom whose long arm seems to infect impresarios who present Spain's dance companies in London. Three of them playing in London at the same time is frankly two too many in spite of the fact that London is the one city in the world more able to take it than any other. We had Carmen Amaya in Belgravia, Pilar Lopez in the West End and Susana and José up in Finsbury, all at the same time — it was a bit bewildering to say the least. The Pilar Lopez season had been announced three months in advance — then the other two came tumbling in at short notice.

The three seasons, however, provided interesting contrasts for the connoisseur and valuable lessons for the critics, though some of them seemed unable to benefit from them, and a whole panorama of Iberiana for the public. But it is time these Spanish clashes ceased. Previously we have had the companies of Luisillo and Antonio running simultaneously, also those of Pilar Lopez and Ximenez-Vargas. Then it seems we get big gaps of about a year before we see anything more of Spain in London — then up it all starts again. Even the public can have too much of a good thing, and none of this clashing is doing the Spanish dance any good at all.

Last month when writing about Carmen Amaya, I said that she was a very great artist in the theatre but that her approach was so personal that it should never be copied by anyone else. Pilar Lopez, who returned to Princes Theatre with her company on May 11, is quite the reverse — she is an equally great artist but her style is so pure that it should be an example to everyone. Unfortunately it is not her style that has been copied so much as inferior reproductions of the scenes and dances which she and her sister, Argentinita, first created and adapted for the theatre. There is not the slightest doubt but that Argentinita was one of the greatest names in the Spanish dance theatre of this century. In a certain sense she could be compared to Diaghilev because by her taste and profound knowledge of Spanish art and character she brought immense dignity to the dance of her country in the theatre. After her death this work was carried on by her sister Pilar, who has never ceased to acknowledge the debt she and the world owes to this truly great woman. It is a pity that others who have stolen so shamelessly and ruthlessly from Argentinita have not the grace to acknowledge this debt though their feeble copies of what she did are often so cheap and tawdry that it is probably just as well that they are not in any way associated, in the minds of the public, with so great an artist.

Pilar is not only faithful to her sister's memory but also to her ideals, because her generous spirit is such that she has passed on her artistic integrity to a whole new generation of Spanish dancers and has surrounded herself with excellent artists instead of throwing all the spotlight upon herself. In all the dancers around her it is possible to see that purity of line, style and elegance that has become almost a trademark with her company. Some ignorant critics have disparagingly called it "too academic". People have got so far away from the truth that a return to academic principles is long overdue and the only thing wrong about anything academic is if it happens to be dull, and what Pilar and her company does is never dull.

The Dancers

THE programme she showed to London was not particularly new but it was extremely well balanced and entertaining, and it showed a good cross-section of the whole range of Iberian dance art. I thought it a pity that Pilar herself did not appear more in the first part of the programme because by the interval her two appearances gave little indication of her remarkable range to those seeing her for the first time. And what a remarkable range she has! Coming on rather late in the programme, her first number was her solo to the music of the *zarzuela — La Boda de Luis Alonso.* Based on the style of the dancing in operettas at the end of the last century which employed immaculate castanet playing, delicate footwork and perfect placing of the trunk and arms, Pilar has absorbed it all to the last flick of an eyelid. There is not a single dancer, of all the hundreds we have seen, who can reproduce this particular school so perfectly. It is a pity that the public, who come to the theatre mainly to see and hear flamenco, is not always able to appreciate the subtlety and refinement of this side of Spanish dancing which is a theatrical development of the classical schools of the last century. A certain sweetness and charm as well as a proud bravura in the promenades are all essentials in this type of dancing.

In much the same way that Markova can evoke the style of the Romantic ballet, so can Pilar evoke the almost lost schools of Spanish dance. Two other examples of this came in the second half of the programme, for in *El Cafe de Chinitas,* about which I shall write more later, she danced an *Alegrías* and a *Seguiriya* in a manner quite different to anything you will see from anyone else today. The present school of flamenco dancing places great importance on *zapateado* in the *Alegrías,* as I tried to explain when writing about Carmen Amaya last month. As given during the last century the style was very different — with undulating turns and soft arms which almost enfold the head, beautiful supple arms which seem to ripple from the finger tips to the shoulders and with a great emphasis on *épaulement.* There is none of the fire and fury which we see today, but equal excitement from the beautiful line and seductive quality.

In her *Jota Aragonese,* which she danced with Antonio Gades, she showed a quite different side of her genius — one which brought out the joy of dancing which should be *raison d'être* for these regional dances, and the naïve charm excluding all that irritating coyness which can often become infuriating to watch.

It is my belief that Pilar Lopez is the one person in Spain who can preserve the truth in its dance. The stamping and the clatter are all very well but they tend to blind and deafen us until we lose sight of the very foundation upon which it is all built. When there is so much phoniness around in Spanish dancing, the work of this great woman shines out like a beacon as an

example to anyone with the sense to recognise her.

Just how good an influence she can be is to be seen in the present company which surrounds her. For instance, Antonio Gades, who has been with the Lopez company for its last three visits, started off originally as promising but raw material. Today he has developed into an outstanding dancer and although much of what he does is personal to himself the correctness of his line and his approach to every side of the dance must be mainly due to Pilar's influence. It would have been so easy for his speed and his smouldering personality to have got out of hand yet it is always kept within the boundary of good taste — even in his spectacular knee-slides and turns in his *Chivato* solo. Again in his *Jota* his body is well placed, castanet hands held low and the upper part of his body held well back.

Possibly the great surprise of the season was the development of Nana Lorca. In her solo to Albeniz's *Asturias,* played on the guitar by Ricardo Mondrego, her deportment and the nuance in her castanet playing were admirable. She has a well-modelled small head, large eyes, a slim figure and a beautiful straight back. At the moment her arms are not quite rounded enough and tend to spikiness — a fault that was not so noticeable in this solo as when she danced a *Solea* later in the programme. This is a fault that will doubtless be rectified by time. It is always amusing how critics outside Spain often criticise dancers for plumpness for, though excessive fat is obviously undesirable, a decided roundness of limb is so essential to the "round" nature of most Spanish dancing.

The classical male dancing was supplied by Alberto Portillo in two solos — a *Fandango* and a classical *Bolero* — and in the Basque dances which he later gave with Nana Lorca. He is a handsome and popular dancer who always creates a good impression on the stage, but I feel he needs to develop more speed and also greater precision. These classical dances need scissor-like finish to everything and brilliant *batterie.* It is unfortunate that anyone appearing in such dances will be inevitably compared with Alberto Lorca, who was once such an important member of the Lopez *cuardrilla* and who has now retired to become a choreographer and ballet master in Madrid.

The other principal dancer, who has no prominent place in the first part of the programme, is Eduardo Serrano "El Guito". This dusky and enchanting imp was one of the discoveries which Pilar revealed on her last visit to London. With his small and perfectly proportioned body, his cheeky personality, his expression which at one moment is deeply absorbed in his work only to break out suddenly into a smile, this boy made an instant impression. He is an unmistakable show-stopper if ever there was one. Some people have even gone so far as to compare him with Antonio, which is absurd, because what Serrano does he performs brilliantly, and his *Solea* in the last part of the programme was a decided highlight of the whole evening, but at the moment his range is decidedly limited. I get the feeling that when he is appearing in *ensemble* with other dancers, such as in a *Jota* from Aragon, he is not particularly interested. This of course is a typical gypsy trait because they are seldom interested in anything other than flamenco, but if anyone can stimulate in him an interest in other sides of Iberian dance then that person is obviously Pilar. Nevertheless the fifteen minutes when he dances alone are remark-

RITMOS DE CADIZ *(above): The opening number in the programme which brings on most of the principal boys in the company. Front left is Antonio Gades and front right is Eduardo Serrano. Behind them are Vicente Romero, Felix Ordonez and Paco de Alba.* JOTA *(below): Pilar Lopez and Antonio Gades in the Aragon* Jota *which they dance together in the last number of* Suite Española. *This* divertissement *includes dances from Galicia, the Basque country, Valencia, Castile, Asturias and Catalonia. Photos: Pic.*

able — at later performances his appearance was extended so that he could sing some *coplas* in a youthfully hoarse but engaging manner — and his whole style marks him out as one of the eminent flamenco dancers of tomorrow.

THE PROGRAMME

APART from Nana Lorca's *Asturias*, the first part of the programme brought no novelties. The opening, *Ritmos de Cadiz*, a *zapateado* for the five principal male dancers of the company, made an effective opening, though I missed a number which also brought on the girls. The solos, already mentioned, were followed by the regional *divertissement* — *Suite Espanola*. All the dances were given with style but, apart from the *Jota*, it was the Castillian dance by Nana Lorca and Antonio Gades that left the deepest impression. The sober gravity of this courting pair is enchanting.

The second part of the programme was entirely flamenco and bound together in a scene called *El Café de Chinitas*. The idea for this was originally given to Argentinita by the poet, Frederico Garcia Lorca, and first presented in New York during the war when it was designed by Salvador Dali. This version has been revised by Pilar Lopez, but how near to the original it is I would not know. It is virtually a Cuadro Flamenco but a slight theme is provided by placing it in the famous Malaga café from which the work takes its title. At the turn of the century there was rivalry between two flamenco dancers — La Mejorana (now played by Pilar Lopez) and La Coquinera (now played by Nana Lorca). I believe these two ladies were in love with the same Matador but this is not very clearly brought out in the present version. The various dances are interspersed with little asides and incidents and some of the onlookers get momentarily involved in the proceedings. After there is nearly a fight between the two ladies, La Coquinera goes off with her man (Antonio Gades) and La Mejorana is left alone. A passing singer (Pedro Gimenez) sees her and starts to sing a *Seguiriya*, whereupon La Mejorana dances in an expression of sorrow as the curtain falls.

The story is of little importance but the whole scene most admirably reconstructs a typical Cuadro Flamenco at the end of the last century. Then the male costumes would not have been so elegant, nor their dancing so technically brilliant, nor would the women's bodices have been so closely fitting but the correct style is all there. Seated round three sides of a small raised square stage, the gypsies, with their backs very straight, play and beat out the rhythm for the dancers — sometimes they will shout encouragement — it is all very formal and charming. It is also a lesson in how to make the best use of limited space, and here it was interesting to see how perfectly Pilar Lopez manipulated her long flounced train, which seemed to swish around without touching the feet of the surrounding spectators; Nana Lorca in her *Solea* was not so successful in this manipulation, which is an essential part of flamenco dancing.

EL CAFE DE CHINITAS: *Top: The principals arrive at the café — La Coquinera (Nana Lorca) with Antonio Gades. On the right is Pilar Lopez as La Mejorana.*
Middle: La Coquinera dances her Solea *watched by La Mejorana, Eduardo Serrano, on the right, Dorita Ruiz and Antonio Gades on the left.*
Bottom: Antonio Gades dances a farucca *between the two dancers who admire him.*

CARACOLES: *Paco de Alba, Eduardo Serrano and Antonio Gades in the flamenco dance which translated means "snails". Another scene from* El Cafe de Chinitas. *Photo: George Roth.*

BULERIAS: *Pilar Lopez and Eduardo Serrano with the company in the impromptu songs and dances which they give as an encore at the end of every programme. Photo: Pic.*

Apart from the dancing of those already mentioned there was some lively singing from Adela Borja in a *Zambrilla*. This young and pretty girl is a decided acquisition to the company. Her witty *coplas* are well pointed and she provided a valuable contrast to so much dancing.

There were only two faults that I could find in the production of this scene — one was in the too dim lighting that made it all a bit eye-straining, the other was that the final *Seguiriya*, with Pilar Lopez alone on the stage, made a too sombre ending to the whole programme. Admittedly the company brightens it all up with the traditional *Bulerias* which they give as encores and which send the audience from the theatre in a more happy mood, but supposing there came an occasion when the applause was not enough to warrant an encore, then I feel the programme would end on too doleful a note.

However, the rest of the programme was very well-balanced and about as representative as it would be possible to find today. A few novelties would be welcome next time Pilar brings her company to London and her Debussy work, which enjoys such a success in Spain, should be seen here.

Two Dancers and a Sense of Production

On the night following the opening of the Pilar Lopez season in London, two more Spanish dancers — Susana and José — opened a season at the Sadler's Wells Theatre. During a two-week season they gave two different programmes.

FOR some years now, two dancers have been giving successful concert programmes across Europe and there is no doubt that Susana and José have made quite a name for themselves particularly in those countries furthest away from the setting sun. Their first appearance in London, at Sadler's Wells Theatre, last year brought them mixed critical acclaim but mainly favourable. As I was abroad at the time of this visit I could not get around to them so their second Wells season, which opened on May 12, also the night after Pilar Lopez opened at Princes Theatre, filled me with curiosity.

I had been puzzled to know how two Spanish dancers who certainly have not the name of somebody like Rosario and Antonio managed to put over a programme in which they were the only two dancers. Before the first part of the programme was halfway through I got their message pretty clearly — they are very smart operators.

To get any sort of theatricality into concert performances, or rather into performances in which only two people dance, is a formidable task. Either you have to have the "big name" quality that was enjoyed by Rosario and Antonio when they were just a pair; in which case presentation does not matter too much, though in their case they were always presented simply and superbly. Or you have to have a number of gimmicks which we sometimes call "good theatre", and this is what Susana and José have developed. They have obviously made a deep study of all their material and taken the greatest pains to present their findings in the most immaculate and theatrical way possible. For ingenuity they get full marks and whoever lit their performances (no name was mentioned on the programme) deserves a medal. However, few marks and certainly no medals can be awarded for either their dancing or their actual choreography.

Susana is not Spanish, and frankly this need not matter as some of the finest Spanish dancers have been Mexican — she is, I believe, part Swiss. What she lacks first and foremost is any semblence of Latin temperament. It is all very well to dance the steps correctly, which she does, and to indulge in agonised facial expressions, which she doesn't, but the dance of Spain is more than that. Of all dance art indigenous to any particular country, that of Spain has to be "felt". It is something deeply bound up with the nature and climate of the country. Without naturally inheriting this national temperament, people may become excellent at Spanish dancing but they will seldom, if ever, become Spanish dancers. It was unfortunate for Susana that she had to appear in London in direct competition with two ladies who unmistakably represent two sides of Spanish dance at its very peak — that most dynamic of all gypsy dancers, Carmen Amaya, and that lady of immaculate style, Pilar Lopez. Of all the Spanish ladies we have seen there are none who would come out of *that* competition unscathed. Yet I can well imagine that without such formidable rivalry, and in places that have not seen many of the world's important dance companies, Susana might well enjoy a certain success.

I find the upper part of her body uninteresting and all her movements too *staccato*. Her head moves like an automaton and there are none of those lovely movements of the neck and shoulders, or a tilt of the head or turn on the pelvis which give that flow to all movements, particularly in flamenco. She has a good profile but a certain arrogance in her expression — not the familiar arrogance of the true Spaniard who proclaims herself queen of all creation, but the sort of arrogance which seems to say "I may not be Spanish, but, by God, I'm going to make you believe that I am". This rigidity, however, was admirably suited to some of the regional dances which she gave with José, and there is no doubt but that they were at their best in such numbers.

José, on the other hand, is Spanish — he is Basque. For a dancer he appears to be rather tall and somehow the upper part of his body seems a long way removed from his feet. I never got any feeling of co-ordination between the two halves. He was apt to make curious faces and show his teeth too much at times, and this caused his dancing to appear less good than it actually was. The secret of all theatrical dancing is

the perfect co-ordination from the toes right through the body to the extremities of the head and fingers — without this essential compactness a dancer cannot help but look awkward. He never gave any of the feeling that some inner fire was burning him up.

As I have already said, the most satisfactory element in the two programmes that Susana and José gave in London were the regional dances. I very much liked the *Ball del Gall* (Cock's dance), usually given on fête days on the island of Ibiza. It was naïve and charming and José used those heavy primitive castanets which seem to simulate the clucking of the birds. A Catalan suite, *Catalanesca,* was also given with correct decorum.

Of the shorter number, a *Pavane (circa* Philip II) was given with style and courtly grace. An interesting treatment of *zapateado* was to be found in *Encuentro Ritmico,* in which both dancers, unaccompanied, made play with the various nuance and rhythms of heel-beats. First they danced separately, then together in unison, and it almost became a courting dance. In *Orpheus* a most praiseworthy attempt was made at telling the Orpheus story through the medium of a flamenco *Seguirya,* but a too literal, and therefore pointless, translation in the programme of the *copla* on which it is based caused it all to misfire. But this was one of many original ideas which never quite got over for some reason or another.

The most important new work shown during the season was *The Ballad of Carmen and Don José.* Here an attempt was made to reproduce the love affair of the sleazy cigarette girl for the amorous soldier. Prosper Mermimée's sordid little story would possibly have been relegated to the dust were it not that it made a splendid scenario for Bizet's opera, a ballet by Roland Petit and a jazzed-up Negro version, *Carmen Jones,* which has enjoyed enormous popularity in the theatre and on the screen. The great thing about the story is that it is full of fire and dusty passion and that sex rears its pernicious, though sometimes and foolishly called "ugly", head throughout its entire span. Without any of these dubious qualities it becomes a mingy little tale.

When the work opened, I had high hopes that this new version would capture some of the violence because the use of percussion and piano (Armin Janssen), and later a guitar (Paco Hernandez) and flamenco singer (Manuel Mairena) created an ominous atmosphere full of suspense. This same feeling was heightened by an effective décor (by Max Rothlisberger) which used pages from Merimée's book, blown up to enormous proportions so that the words could be read by the audience (or by those that understood Spanish), hung around and lit in various soft colours. These pages were flown from time to time until they eventually disappeared to reveal a stormy red and black setting for Carmen's death.

Unfortunately the promise of this beginning was not sustained, and the first letdown came with Don José's first appearance. Though it was far from incorrect to make him appear in the sort of spangled

---

THE BALLAD OF CARMEN AND DON JOSE: *Two scenes from the work based on Prosper Merimée's novel. Above, the first meeting of Carmen (Susana) with the young Don José (José) when he arrives in Seville from his native Basque country.*
Below: Don José forsakes the army on account of his love for Carmen.
Photos: Enkelmann.

SUSANA AND JOSE IN TWO REGIONAL NUMBERS: In the Fanny Lopez photos on the left they are seen in Les Majorales, *which is the only* Jota *in the Catalan province. In the Gynes picture on the right they are seen in* Ball del Gall *(The Cock's Dance) from the island of Ibiza.*

costume which is used in the Basque country on fête days, it somehow did not seem to fit in the environment of the piece as a whole and it appeared comical more than anything else. Then it was hard to imagine Susana as the hot-blooded and promiscuous little bitch that Carmen really was. So apart from effective production the story held no water at all and merely amounted to just another way of stringing various dances together, and what choreography there was added up to something pretty dull. All rather a pity as the general conception was admirable.

It seems obvious that to get Spanish dance over in the theatre, certain liberties have to be taken with traditional steps provided these liberties still keep the choreography within the framework of the original. Pilar Lopez, Antonio and Luisillo have realised this in all their work but have never stepped outside the borders of good taste. Nothing that Susana and José do is in bad taste, on the other hand it seldom makes for any of the excitement that brings us back time and again to see Spanish dance.

IBERIA IN LONDON, 3: Next month's issue of Dance and Dancers **will contain a report and pictures of José Greco's London season.**

LES RENDEZVOUS DECOR

Continued from page 17

up to honest and eminently suitable designing of this same artist for *Les Patineurs*. But not even these changes can really kill what is undoubtedly a masterpiece of *divertissement* construction. It would have been far better to have done a "Balanchine" and put all the girls in classical tutus and all the boys in tights and shirts rather than clutter such a fine work up with so much fiddle-faddle.

On the face of it the idea of replacing yet another Chappell set by what Sophie Fedorovitch designed for the opening scene of *La Traviata* would seem to be a good one. With its yellow pillared wings, its chandeliers and its broad expanse of sky, it always looked like a ballet set anyway and it never quite brought the intimacy needed for Violetta's party. This same setting was not unsuccessful for a grand *divertissement* at a recent gala, but now used for a definite ballet it somehow seems wrong. Where are these meetings supposed to take place? The original setting suggested an alcove off a ballroom, the later production moved to the great outdoors, the third production moving further out of the doors still. Frankly I cannot see that it matters much where they meet except that, as the ballet is decidedly about youth, the present Fedorovitch setting looks too opulent and formal. Young lovers meet in secret and enclosed places rather than in the middle of ballroom floors.

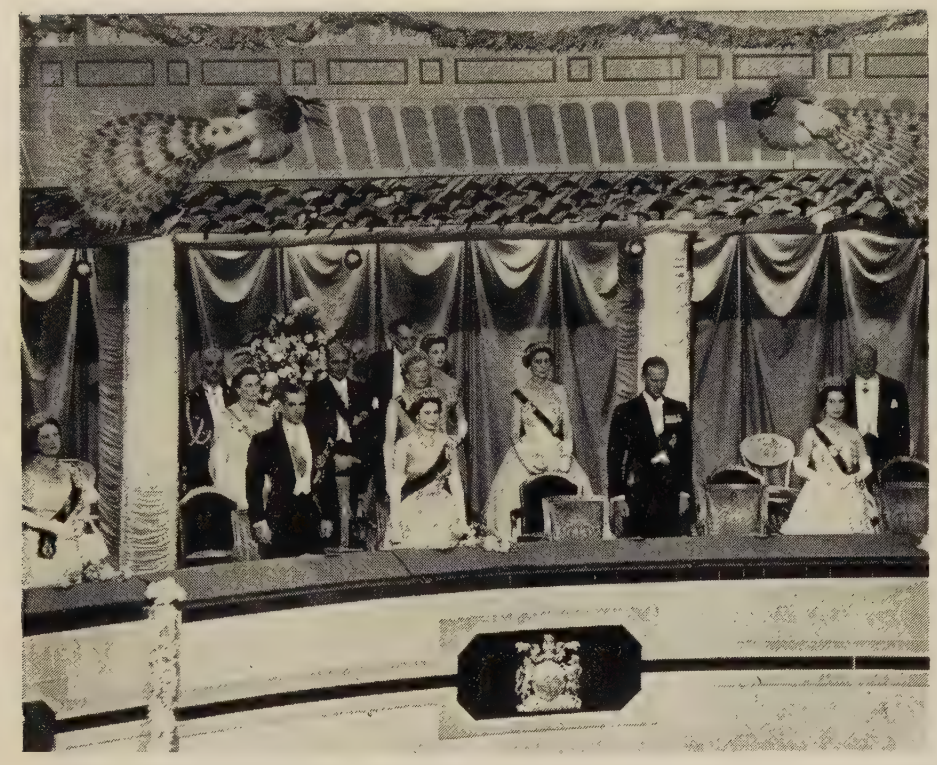
Having decided on the use of this setting for reasons that may have had something to do with economy, I gather that an attempt was made to match the colours of the costumes of those that Fedorovitch had designed for Violetta and her demi-mondaine friends in *La Traviata's* opening act. But things didn't work out that way because there is something known as "balance of colour" and what Fedorovitch may have intended to be a colour seen for a few moments, to create a definite momentary effect, suddenly takes on great importance and throws the whole balance awry. At least that is how it seemed to me because I find it impossible to imagine that she would have wanted prominence given to a combination of peculiar repulsiveness which sickens our sensibilities for the whole length of the famous *pas de trois*. The girl and the tights of the two boys are in a green more generally associated with the drainage system while the two boys have tunics of a green frequently labelled — Poison. To add to this mounting horror the trimmings are of wine red, a wine grown on the wrong side of the hill. The effect was indescribable though I noticed that most of those sitting around me had no difficulty in describing it — quite unprintably.

In the original production, Alicia Markova wore a charming grey costume with big red flowers on each side of her head. Now an attempt has been made to "enlarge" this costume for Nerina so as to give it greater prominence on a stage the size of the Opera House. The result is heavy and vulgar and it has lost every iota of the delicacy it once had. The other principal, Brian Shaw, has a blue velvet coat with a turn-up collar which makes his neck look short and restricts the movement of the upper part of his body.

The *corps de ballet* girls are in yellow and the boys in grey and they are quite harmless enough because they tie up with the colour of the setting. The *pas de quatre* girls who used to appear to be debutantes are now in bright blue, which does not fit in anywhere "colourwise", and they look like something in the windows of a cheap provincial dress store when seen against the all-pervading yellow.

A few weeks previous to this revival of *Les Rendezvous* we had the French designer, André Levasseur, creating a set and costumes for another Ashton work — *La Valse*. The situation was not all that different and in many ways the silhouettes of the costumes bore certain similarity to those in *Les Rendezvous*. The difference clearly points the wide gap between the French and British approach to something that bears the label "pretty". The French designs had extreme elegance in that Levasseur knew exactly where to exaggerate and where to keep things simple and how to use colour with subtlety. Chappell, I'm afraid, overloaded his dresses much in the same way that an Englishwoman will ruin a smart dress by wearing hats covered with veils and flowers and by having an excess of dingle-dangles—flowers, brooches, earrings, fancy gloves and so on—and by a complete lack of colour sense. The English Channel is still a great barrier.

Peter Williams.



PEACOCKS FOR THE SHAH : Peacocks were the principal decoration for the Royal Box and foyer when the Shah of Persia went to Covent Garden for the State Gala on May 7. In this picture of the Royal party's arrival can be seen the Queen Mother, the Duchess of Gloucester, the Shah, the Queen, The Princess Royal, Princess Alexandra, the Duchess of Kent, the Duke of Edinburgh and Princess Margaret. The decorations and the Persian leaf-shaped programme were designed by Australian artist Dennis Lennon. Photo : L.N.A.

curtain up!

The Bolshoi on the Town

RATHER different to their London visit, when all attempts to entertain them and show them the British capital were frustrated, was the off-stage life of the Bolshoi Ballet in New York. Of course most of their time was taken up with rehearsals and performances, but I hear that they got around a good deal in every spare moment they had. They went on boat trips around New York City, to Radio City Music Hall, to *West Side Story* and the Ringling Brothers Circus in Madison Square Garden. They were entertained to luncheons at the Bronx Zoo, and also at Robert Dowling's offices in Wall Street. Robert Dowling is chairman of ANTA.

One day the Bolshoi invited the dance world of New York to an open dress rehearsal. On their next free day, the company were invited by New York City Ballet to see a dress rehearsal of Balanchine's *Agon* at City Centre. Ulanova was a bit puzzled by this most recent Stravinsky ballet score and enquired whether this was the same Stravinsky who composed *The Firebird*. That same evening the company saw a programme of American Modern Dance at the Juilliard Academy which featured the José Limón company in *Missa Brevis*.

Before leaving New York, the Bolshoi's musical director, Yuri Faier, said, "Now relations with America and Russia are wonderful. Not only would we like to mount an American ballet. We must. It's necessary. Our peoples must get to know each other better."

And Then There Were Three . . .

IT was only three years ago that Frederick Ashton created *Birthday Offering* for the Royal Ballet's *seven* ballerinas and their partners. To be exact only six were officially ballerinas at the time but Fifield's promotion followed shortly after. First Elvin left to get married, then Fifield left for Australia, then Grey left to tour the world. Now that Rowena Jackson has decided not to return to this country from her native New Zealand, only three of the original seven remain — Fonteyn, Nerina and Beriosova. Jackson's husband, Philip Chatfield, will be the first of the *Birthday Offering* boys to leave. He returned to New Zealand after the Royal Ballet season which finished at Covent Garden on June 20. It is rumoured that they may open a school there. Anyway, with the enormous interest that there is in that country, I am sure that these two dancers will be able to make a great contribution to the development of New Zealand ballet.

London Morning for ITV

ITV has often been sharply criticised by us for having neglected ballet. Recently, however, the "Chelsea at Nine" programme has brought many of the greatest names in dance to the old Chelsea Palace, now a television theatre. Now Associated-Rediffusion is making some sort of ballet history by presenting a new work in full almost immediately after its London and world première. This ballet, Noël Coward's *London Morning*, will be seen for the first time on July 14 at Festival Hall and will be televised on August 3. This is one of the biggest ballet television deals ever made in this country. Noël Coward, who wrote the book and composed the score, saw some rehearsals of Jack Carter's choreography while Festival Ballet was in Barcelona. Despite some misleading statements in the national press, he was delighted with Carter's work, for which Australian designer William Constable had designed the "Buckingham Palace" sets and Norman McDowell the costumes. It seems that almost the entire company will appear in this ballet.

English Ballets for Canada

MAY and June are the months when we expect to see visitors around the London theatres, but the lady with a very striking and once-familiar face could hardly come under that category. It was Celia Franca. This once most popular dancer in Ballet Rambert, the Sadler's Wells Ballet and Metropolitan Ballet, was in London to make arrangements for next year's additions to the repertory of the National Ballet of Canada, which she directs.

One of the ballets she took back was *Pineapple Poll*, and John Cranko told me he was amazed how quickly Celia Franca learnt it. Two Andrée Howard ballets are also going into the Canadian repertory — *Death and the Maiden* and *Mermaid*. Both of course were originally made for Marie Rambert's company; *Death and the Maiden* has been seen previously in America when Howard revived it for Ballet Theatre's first season.

With ballets by Ashton and Tudor also in the repertory, the Canadian National Ballet can put a more impressive programme of British ballet than many British companies can.

Dunham back

ONE morning jogs along much like any other until the telephone rings and a voice says, "Hello, darling, this is Lucille. Remember me, sweetie, Lucille Ellis?" This can only mean one thing — "Miss D" is back in Europe with her singers, dancers and musicians. Seven years it is since England last saw the Dunham company, and suddenly it seems that something has been missing from these years without this gloriously lively and zany company who are apt to play havoc with our lives and our plans — havoc, I may say, which we all adore. There are many new faces in the company but all our old friends—Katherine Dunham, Lucille Ellis, Vanoye Aitkins and Lenwood Morris — seem to look younger than ever.

No honour at all for whoever was responsible for presenting them on their short provincial tour in the north because the rest of the country was never informed that this greatest of all Negro dance companies had again crossed the Atlantic. After a tour of Scandinavia and Europe they hope to come back to London in the autumn.

Good timing from the Elements

ON stage the lightning flashed as Hilarion knelt at the tomb of Giselle. Overhead came the rumble and crash of thunder. "My goodness, but isn't Covent Garden up to date with its stereophonic sound effects," murmured the large American lady in the stalls. Too bad to disillusion her but in fact it was only the coincidence of a storm breaking just as the curtain rose on the last

act of *Giselle*. Still, that lady is certainly going to astonish the folks back home.

Portents in the Sky

THERE are vacancies to fill in the Royal Ballet hierarchy owing to recent departures. Many eyes are looking wonderingly towards Annette Page. It has been a good season for her and her husband, Ronald Hynd. Both have enjoyed success while other dancers were appearing abroad. He has consolidated his reputation in dramatic rôles; she has been taking over ballerina rôles. As Aurora in *The Sleeping Beauty* she made a successful début, later she and her husband danced the principal rôles in *Le Lac des Cygnes* while the other Royal Ballet appeared in Sutton. During this same London suburban season, Svetlana Beriosova danced the Odette/Odile rôle at a matinée of the same ballet; her Prince Siegfried was Donald MacLeary. From all this you can deduce what you like, but the portents in the sky look pretty clear.

Royal Ballet's Loss

THE whole ballet world was shocked and stunned by the news of the sudden death of Deirdre Dixon on May 28. After a few days in hospital she died of meningitis. The wife of the Royal Ballet's principal male dancer, Michael Somes, Deirdre had endeared herself both to the public and to those with whom she worked. Her fair beauty always enhanced the stage, and recently she was starting to create important rôles — first in *Agon* and more recently in Ashton's *La Valse*. But even before this she was always noticeable because of the intense feeling she brought to every part even when only in crowd scenes for the *corps de ballet*. Two years ago she married Michael Somes, and it was sad that owing to both of them living full and exhausting professional lives they never had the chance to settle down to the deep happiness of marriage that can only come after many years. However, she did live to see her husband honoured by the Queen for his services to ballet and be the first practising British male dancer to be so honoured.

This is the first time that death has hit a dancer still dancing with the Royal Ballet and the whole company has naturally felt the loss as if it were some close relative. Our sympathy goes out to them all, but most of all to Michael Somes. His career has been frequently punctuated by misfortunes, physical ones, but with remarkable tenacity he has overcome them like the true artist and gentleman that he is. His quiet manner, his modesty and his integrity as an artist have brought him to the position where he is unquestionably the male leader of the company, a position which nobody would dispute and of which no person is jealous. He must know that he has the support of our affection and deep sympathy in carrying on with his career at a time when he is suffering from such a tragic loss.

happy birthday to...

		July
Alexis Rassine	Concert Tours	26
Stella Farrance	The Royal Ballet	26
Anton Dolin	London's Festival Ballet	27
Alexander Bennett	The Royal Ballet	27
David Blair	The Royal Ballet	27
Jacques d'Amboise	New York City Ballet	28
Valerie Lyon	Canadian National Ballet	31
		August
Susan Borree	American Ballet Theatre	2
Georgina Parkinson	Royal Ballet	4
Jacqueline Ivings	Canadian National Ballet	4
Doreen Tempest	Chicago Opera Ballet	4
Howard Meadows	Canadian National Ballet	5
Betty Oliphant	Canadian National Ballet	5
Leslie Edwards	The Royal Ballet	7
Richard Adama	Vienna Opera Ballet	8
Beverley Banfield	Canadian National Ballet	8
Jack Carter	Choreographer in England	8
Ronald Plaisted	The Royal Ballet	9
Georges Goviloff	De Cuevas International Ballet	10
Angela Symonds	London's Festival Ballet	12
Sigurd Leeder	Teaching in London	14
Anne Rowse	London's Festival Ballet	15
Margaret Hill	The Royal Ballet	16
Michael Lland	American Ballet Theatre	17
Donald Britton	The Royal Ballet	17
Alfred Rodrigues	Choreographer in England	18
Donald MacLeary	The Royal Ballet	22

BARCELONA RENDEZVOUS: Spanish critic, Alfonso Puig, is seen with Anton Dolin, Serge Lifar and Noël Coward at a party given after a gala at the Liceo to celebrate the 50th Anniversary of the Diaghilev Ballet's debut in Europe. Dolin organised the gala, in which Lifar danced L'Apres-midi d'un Faun. *Noël Coward was there for the rehearsals of his ballet* London Morning *for Festival Ballet.*

Dancer You Will Know

Photo : Hamilton Walter.

MARY DUCHESNE

BORN in 1932 in New South Wales, Australia. Her first teacher was her mother, Madge Wallace, in Wagga-Wagga. Among her other teachers have been Leon Kellaway and Joyce Graeme in Australia, and Audrey de Vos and Kathleen Crofton in London. Her first company was the Australian National Ballet, and she later danced with the Borovansky Ballet, the Ballet Rambert, the Walter Gore Ballet and Ballet Comique. She joined Festival Ballet in August 1954 and was promoted soloist three years later.
Rôles : Odette and Leading Swan in Swan Lake, *Act 2;* Pas de Six *in* Napoli; *Gypsy in* Petrushka; *White Girl in* Etudes; *Waltz in* Alice in Wonderland; *Leading Dancer in* Concerti.

WE forget when we first noticed Mary Duchesne, but it was probably during a performance at Ballet Workshop. Later she was a notable member of both the Walter Gore Ballet and the Ballet Comique — two promising and ambitious ventures, neither of which deserved the early extinction that proved their fate. It was with these companies that the alert and poised dancing of Mary Duchesne really made itself first felt.

When she joined Festival Ballet she soon established herself in the *corps de ballet* as a mature and distinctive personality. Her classical technique — obvious from her small solos in *Etudes* — is beautifully finished and fluent, and it came as no surprise when she made a modest but marked success in one of the ballerina rôles of Lichine's *Concerti*. During Festival Ballet's provincial tour earlier in the year she was seen for the first time as Odette in *Swan Lake*, before a knee injury put her out of action for some weeks. It is to be hoped that she gets the opportunity of showing her Odette paces in London, for this is a part that might well suit her expressive dancing and show clearly any potentiality she might have for future development.

Dance and Dancers . . . AT HOME

THE ROYAL BALLET
at Covent Garden
Young Entry at Covent Garden

YET another step towards the integration of the Royal Ballet companies was made when Dame Ninette de Valois decided to give some members of the company's touring section, recently in Australia, a chance to take over principal rôles with the resident company in Bow Street. It was as though de Valois was taking the public and critics into her confidence and giving them a preview of what we may expect in the future. For anyone to say, as a few critics did, that these dancers were not ready to be shown on such an important stage, is to be completely misunderstood the whole idea.

During the tour of the younger company in Australia, rumours started to fly back to the home country about Lynn Seymour and Donald MacLeary in *Le Lac des Cygnes*. These rumours did not surprise me because in her first important created rôle, in MacMillan's *The Burrow*, Seymour was already showing qualities that seemed to predict that one day the Odette/Odile rôle would be for her. Anyway, both these artists achieved great acclaim in the full-length *Lac* in the Antipodes and it was these two that de Valois decided to show first at Covent Garden on May 6.

Obviously the public was more aware of "occasion" than some of the critics, because both artists got the sort of applause on each of their entrances that is usually reserved for established stars. But before either of them appeared, I became aware of something else — what *had* happened to the orchestra? Suddenly they were playing with the sensitivity, the precision and the verve that used to be the case when Constant Lambert wielded the baton. What is more, the dancers were responding marvellously and not carrying on the fight against erratic *tempi* that has been so noticeable, and so distressing, of late. It was not until the interval, when I had time to read my programme, that I discovered the answer. It was the "other" Royal Ballet's conductor, John Lanchbery, who had revitalised the usual so desultory band. If the integration of the companies means that he will be seen in Covent Garden's orchestra pit more often — then, the Lord be praised!

For the young dancer, the Prince Siegfried rôle in Act I is extremely difficult — because he does not dance at all. It is all mime, and mime has never been the strong point of the less experienced artists in the Royal Ballet. It has taken many years for artists such as Helpmann or Somes to get to grips with these scenes. Mercifully today's young entry have before them the magnificent example of Somes, who, together with George Skibine, can bring greater nobility to these Romantic characters than anyone on Western Europe's stage — but it all takes time. It is no use pretending that MacLeary's first act Siegfried was any more than a lightly pencilled-in sketch — but it is a sound sketch at that. It seemed of lighter weight than it actually was because he is surrounded by such seasoned performances from Pamela May, as the Princess-Mother, Ray Powell as Wolfgang and Derek Rencher as Benno. His walk on was good but he needs to give an impression of far greater familiarity with his surroundings. He is a Romantic-looking Prince but a rather retiring one, and the fact that his mother admonishes him for the company he keeps would indicate that he has a more boisterous side to his nature than MacLeary, at the moment, indicates. Although he has a definite feeling of the rôle he is not yet able to live it in this act. As soon as he found an object for his affection in the second act, his performance found a path upon which to travel and from then on it went ahead smoothly and naturally.

This object of his affection, Odette in the form of Lynn Seymour, made a splendid entrance — a *jeté* followed by *posé arabesques*. Immediately she established herself as a ballerina rather than a debutante. She has the most beautiful quality, this girl — softness and lyricism yet when needed she becomes imperious — a Princess rather than a Queen. Her faults at the moment are that she tends to roll a bit on her points, her knees could be straighter and her neck appears to be short (this was not helped by her hair being dressed too low in the nape of her neck). But she has been clever in turning these faults to advantage though I felt that the bent knee in her Russian *arabesques* was rather overdone. There are moments for such things, and Beriosova has discovered the secret, but they should be punctuation marks rather than the measured line. Nevertheless her *arabesque* is of astonishing beauty and so was more or less everything else she did. Both her *adage* and variation had greater distinction than is often apparent in far more experienced artists, but these things apart it was the intelligence and sincerity that she brought to her whole conception of Odette that was impressive. I believed in her as a young Princess doomed to an unhappy fate rather than as Lynn Seymour dancing a great classical rôle. The playing of her and MacLeary was extremely touching and his partnering was splendid. I was particularly happy to see the restoration of that very high lift and the slow, very slow, let-down that comes at the very end of this act. It seems to mark a climax of love and undying devotion that gives point to all that has gone before. I have not seen any of the Royal Ballet's other artists achieve this so well.

But it is not unusual for young artists to make some sort of an impression in this act — the test of the complete performance comes with Act III. Had there been any falling off it would, in this particular case, have been excusable. Quite the contrary actually happened. The mixture of guile and seduction which forms the make-up of Odile is rarely realised, but Seymour has it balanced to a nicety. Some dancers merely appear as trollops in this part, but she retains many of the qualities of Odette, so as to fool the Prince, while conveying to the audience that she is a creature of a very different calibre. Technically she has it all — excellent *équilibre*, speed, good and sure turns (she did travel a bit in the *fouettés*, but nothing serious), and a mature approach to every movement. It was astonishing.

MacLeary danced his variation as though there was a reason for what he was doing — he is ecstatically in love with what he thinks is Odette, and his dancing is a release of all his emotions. It is rare for the real point of this solo to be made manifest. As yet he had not quite got the measure of the stage and his soaring leaps in the *coda* would have been seen to greater advantage had they covered more ground. But without any question both these young dancers turned this act into what it was always supposed to be — the culmination of a drama.

The final act is really a lyrical epilogue, and it was a feeling of great tenderness and sorrow that the two protagonists realised. Their parting before the double suicide became heart-rending, and even the momentary separation seemed almost too much to bear.

Dancing we had been prepared to see and enjoy, but this feeling for the drama in a work of such length came as a great surprise. The whole company and the orchestra rose to the occasion and made a most memorable début in the annals of the Royal Ballet. Of course, there were faults and of course both artists need time to mature. My one fear is that owing to the success they achieved they may be forced. Personally I would like a very long time to elapse before I see Seymour again in *Lac* because to see the consolidation of all that I saw on May 6, 1959, I would be prepared to wait many years. If her full flowering as Odette was the last one I ever saw, I should die happy.

P. W.

A New Swanilda

HAVING already seen the effect of Australian sunshine on Lynn Seymour, I was looking forward to Susan Alexander's first Covent Garden appearance in *Coppélia*, on May 9, the more so because during the second company's provincial tour last year I was quite favourably impressed by her first-ever performance of Swanilda. But a fig for my expectations: I was sorely disappointed almost from the moment the curtain went up.

Almost, but not quite, because Alexander has a beautifully clean technique and for the first few minutes proved well worth watching. But at heart this was a somewhat dull performance. She gave every appearance of overbounding confidence, yet perhaps it was nervousness that led her to reduce her acting to a shrill monotone of gush and giggle. Like Lynn Seymour, or much more significantly Yvette Chauviré, she has a somewhat short neck, apart from this she is on the small side but well-proportioned. Technically there seems to be little that is outside her compass, her feet are beautifully strong, and all her steps are given with a copy-book clarity of outline. It may be in part this very clarity that in this performance prevented her from achieving much of a flow to her work. Apart from this somewhat fragmentary manner of approaching an *enchaînement* there seemed nothing at all individual in her style of dancing. It is more than possible that she has been giving better performances of Swanilda outside London, but, to cut a sad story short, on the strength of this particular showing it was difficult to see quite why the rôle had been allotted to her.

Alexander did not seem to be helped overmuch by the partnering of Donald Britton, but this was an agreeably brash Frank, and his dancing, although I have seen him in better form, was nevertheless vigorous, and I liked his introduction of a *pirouette* immediately before he catches his ballerina right at the end of the ballet. I liked his fancy hair-styling a great deal less, and that shaggy crew-cut should have been decently covered by a wig. Henry Legerton, with the face of a cheerfully apapleptic frog, doddered effectively as Dr. Coppelius. The remaining member of the Australian contingent — conductor John Lanchbery — proved once more what an extraordinarily persuasive and sensitive ballet conductor he

has become over the past ten years. It sounded as though he had either been given a great deal of rehearsal with the orchestra, or had exchanged his baton for a magic wand; in either event the results were commendable. Equally commendable was the beautifully phrased dancing of Antoinette Sibley as the most dewy of spring Dawns.

C. B.

Alexander as Giselle

ALTHOUGH Susan Alexander had danced the title rôle in *Giselle* before, her performance on May 21 was the first time that she had appeared with the resident company. It was also the first time that I had seen her in this most exacting of all classical rôles. The first thing to be noticed about her are her beautiful legs and feet, and from the waist downwards she is a very fine technician. I would think that she could be excellent in some Balanchine ballets or in rôles which do not rely on immaculate interpretation. Unfortunately the Giselle rôle is not in this category.

Alexander has a fair prettiness and could possibly become another Moira Shearer if her arms were better and she did not hunch her shoulders so much, especially in *chainé* turns. This all gives her a rather mean air on stage which is belied if you let your eyes travel further down her body.

On her first entrance she was young and charming but as the act wore on this appeared to be but a façade to cover an interpretative emptiness and it was hard to imagine that this girl could really have gone mad and died because of a wayward swain. She was at her best in her variation when she had nothing to think about other than the actual dancing. The same could be said of her second act, which relies so much less on dramatics.

She still needs a magic wand to awaken her and in many ways she reminds me of the young Nadia Nerina. It may be that in the way that Fadeyechev lit the spark in Nerina, and incidentally Roland Petit lit the spark in Fonteyn many years previously, so somebody or some rôle will ignite Alexander.

I am afraid that Alexander Bennett, her Albrecht, is not the one to cause any conflagration in her — not as he is at the moment. To me this is very puzzling because when Bennett was Marie Rambert's principal dancer he had all the making of becoming a distinguished *danseur noble,* now it would seem that he has grown into himself. All his gestures were too small and some failed to project at all in a theatre the size of the Opera House. For instance the gesture that was supposed to send Wilfred away, at the beginning of the first act, merely looked as if he were pointing at something in the wings — there was no "go" about it. Much of what he did was reminiscent of Dolin but of a Dolin on a small stage and in a theatre the size of the Mercury. Possibly Bennett did model his interpretation on Dolin's, but he should remember that Dolin is a great artist who would never put a quarter pint performance into a ten gallon drum — he would know how to fill that drum. Nor, I'm afraid, was Bennett's partnering any too sure, and his variation in the second act lacked distinction. This I hope was only due to nerves and unfamiliar surroundings, because in the past he has brought a rare intelligence to all his rôles.

Unlike in the Seymour/MacLeary *Le Lac des Cygnes,* the company did not bring any notable support to the newcomers. Annette Page. dancing the peasant *pas de deux* with Peter Clegg, went through it all as if she were appearing in Tudor's *Gala Performance* — seldom have I seen such sickeningly coy carryings-on. It remained with Gerd Larsen, as Giselle's Mother, and Leslie Edwards, as Hilarion, to bring the real sense of atmosphere to the old ballet.

P. W.

NOTABLE DEBUT: Lynn Seymour as Odette in Le Lac des Cygnes. *This dancer from Vancouver created her first rôle with the Royal Ballet in MacMillan's* The Burrow. *During that company's recent tour of Australia she made her début in the full-length* Lac *with Donald MacLeary as her Prince Siegfried. She was generally acclaimed there as also was she in England when she danced this rôle at Covent Garden on May 6. Photo: Houston Rogers.*

Page as Aurora

ON May 23, in *The Sleeping Beauty,* Annette Page, making her début in a leading classical rôle, came to the crucial testing of Princess Aurora with immense experience of soloist rôles behind her. This was not quite her "ballerina" début, for in her Theatre Ballet days she gave at least one highly creditable performance as Swanilda, a part which rather surprisingly she has never danced at Covent Garden.

Her Aurora proved a remarkably accomplished performance, in fact apart from a touch here and there of wavering and hesitation, one would never have guessed it to be a début. Her Rose Adagio was negotiated with decent aplomb, partly due to the assistance of Desmond Doyle as her First Prince, and the variation was accurate and musical. Equally important, she was able to produce a convincing, soft-shaded characterisation that made the Princess both shy and attractive.

Her wraithlike Vision in the second act was elusively alluring, but the last act *pas de deux* requires a more exultant touch if it is to crown her performance. As it was, she made more of the last act solo, which with its delicacy showed the exact difference between meticulous and fussy dancing. Everything about this portrayal was carefully thought out, and throughout Page maintained the distinctive authority of a ballerina.

Partnering her as Prince Florimund was her husband, Ronald Hynd, also a complete newcomer to this rôle. Like Page he looked the part to perfection and his natural elegance of manner enabled him to establish himself immediately as a Prince of the very best lineage. He seemed to be at pains to make a real character out of this usually dull nobleman, and his melancholy during the hunt was eloquently conveyed. He has introduced one or two original touches, such as when he heard the Lilac Fairy in the Vision before her actual arrival, and these all helped to fill out the character. His partnering, in the past a trifle suspect, was here confident enough yet not outstanding. Where he did shine, however, was in the "lifts", and his dancing made up in lithe masculinity the little it missed in sheer brilliance.

The six Fairies in the Prologue looked a good deal more spell-binding than usual,

and Antoinette Sibley, Doreen Wells, Anya Linden, Merle Park (making a particularly chirpy first appearance as the Fairy of the Song Birds), Maryon Lane and Georgina Parkinson were all dancing at their best. Ray Powell was also exceptionally good as Carabosse — incidentally this interpretation has now developed into the best ever seen at Covent Garden. The orchestra, under Emmanuel Young, made some noises which in less tragic circumstances could be described as funny. It might be an idea if when Covent Garden hold orchestral auditions they ask the prospective musician to provide a sample firstly of how he proposes to play for opera performances and secondly how he proposes to play for ballet. There does seem to be a marked difference between the two.

C. B.

Beriosova as Aurora

IN spite of the fact that we had been promised that the present production of *The Sleeping Beauty* was to be superannuated last April and not shown again until entirely re-designed and re-produced at the end of next year — it continues. Yet even this threadbare production has its compensations even if only as a vehicle, triumphal chariot would be more apt, for Beriosova if she continues to dance Princess Aurora as she did on May 18.

Over the years she has changed. When she first danced it at Covent Garden she saw Aurora as a young and unawakened Princess, and this was entirely right for her at the stage of development she was going through at the time. Now she is the mature ballerina such an approach would appear naïve. Today she comes on in the birthday scene and she is the full-scale Russian ballerina. Don't get me wrong, for she is not full of emoting grandeur, which some ignorant people seem to imagine that Russian ballerinas should always convey, but she has that great refinement and aristocracy that should always be the order of the day in King Florestan's court.

It is no use denying that Beriosova, compared to some ballerinas, is tall, but she now uses her height to advantage and by simplifying everything the audience is never aware of her yardage. Both in her *Rose Adagio* and in her variation in the first act she showed magnificence — perfect placement, balance and the sort of finish to every movement that one always remembers of Olga Spessivtzeva. All this and no help at all from the orchestra, particularly in the variation, where complete accord between ballerina and conductor is paramount.

In the Vision scene she had the remoteness usually associated with visions yet at the same time was seductive — something you longed to catch hold of. It is in realising the contrast between this wraith and the full-blooded young girl of the first act that can make the interpretation of Aurora as important as Giselle. It is so much more than just a dancing rôle. Her dancing all through has strengthened enormously and there is no longer a sign of tiredness towards the end of the ballet nor any of those moments when you wonder "Will she make it?". Beriosova is approaching the full-flowering of her art, and it says a lot for the foresight of Dame Ninette that this gradual unfolding has not been over-forced.

Philip Chatfield, the Prince Florimund on this occasion, does not seem to have benefited from his Australasian tour. Both his partnering and his dancing were weak, and his miming, once so convincing, has become overloaded with fussy detail. He seems more as though he is concerned in a Women's Institute gathering than in a Royal hunt or Court occasion.

I am also worried about Antoinette Sibley. Of all the young dancers in the resident company, she is the one to show the clearest signs of future eminence. But in the "Crystal Fountain" variation and as a Blue Bird in the last act, she showed signs of developing mannerisms — both in facial expression and in her arms. She is a lovely dancer and it is because I am one of her greatest admirers that these defects, slight at the moment but likely to become more pronounced unless immediately curbed, worry me. Apart from this she makes an excellent foil to the male Bluebird of Brian Shaw, who, though not yet quite back to his own superb form, did better than most people's best.

P. W.

More take-overs

IN the evening of the *Sleeping Beauty* in which Page and Hynd made their début, Merle Park appeared as the Doll in *Petrushka,* a part she has danced once or twice before but a portrayal which I have not previously seen. She made the Doll into something rather childishly appealing, all wide-eyed wonder and even innocence; it was a valid conception a good deal removed from the more usual reading of the part as a vacuous flirt. Alexander Grant as Petrushka appeared to be aiming at a rather more pathetic portrayal that he has hitherto attempted. I personally was less impressed than usual, but quite probably — if this did in fact represent a change of approach — the performance represented a not yet finalised portrait.

On the same evening *Les Patineurs* was notable partly for the excellence of Peter Clegg as the Blue Skater — I have never seen him better — and partly for the début of Debra Wayne as the "travelling" Blue Girl. She showed a neatly pointed humour, and, despite one near disaster, a very easy assurance. Far less assured were the White Skaters of Sibley and Hynd, whose tentative ness was not covered up by their charm, but was possibly excused by Hynd's earlier preoccupation with the events of the afternoon.

On May 26 it was a particular pleasure to welcome Brian Shaw back to the cast of *Les Patineurs,* dancing in the ballet for the first time since his foot injury. As exquisitely timed as ever, he was perhaps more humorous than before and this was to the part's advantage. His *batterie* proved particularly dazzling, and indeed it was only in his *pirouettes,* which he appeared to be forcing too hard, that he gave any sign of his recent injury.

At this same performance I made my first acquaintance with Anya Linden's Giselle, as I had missed her début earlier in the season. At the time this was very well received by the majority of my colleagues, and I can now fully understand why. Her seemingly spontaneous and natural acting in the first act was lovingly detailed, and culminated in an immensely moving Mad Scene. Acting has always been one of Linden's strong suits, but nothing had prepared me for the degree of identification she achieved in this act. Her poise and carefree dancing was touchingly eloquent, and her second act — where she made a human and appealing ghost — turned out to be on much the same high level. This was by far the best thing I have ever seen Linden do, and she was notably helped by the considerate partnering and sincere acting of Philip Chatfield as Albrecht. In the first act particularly these two established a very real relationship between the characters in a way that is all too rare in British ballet.

C. B.

BALLET RAMBERT

IT seems extraordinary that Britain's first ballet company, and the one to which almost every company in the Western hemisphere is indebted, should only be able to appear in central London for two weeks in the year — and Sadler's Wells Theatre is very much an off-West End Theatre at that. However, as we have to be thankful for small mercies we must be thankful that Marie Rambert has managed to battle through and still show us one of the most varied repertoires of any company in existence — and *that* I consider to be a very big mercy.

She opened her season, on May 25, with her *Giselle,* which contains all the truths of the creaking old masterpiece — with Rambert, however, it does not creak but suddenly becomes vitally alive.

Writing about this ballet during the last

FLAMENCO

to guitar accompaniment and all types of

SPANISH DANCING

TUITION FOR PROFESSIONALS AND AMATEURS

Tani Morena

81 FORDWYCH RD. NW2. GLA 0407

The

Euphan Maclaren

theatre school

CHILDREN CAREFULLY TRAINED

BALLET, TAP and ACTING

MONDAY EVENINGS BALLET CLASS (Amateurs)

Apply for Prospectus

The Studio · 10 Scarsdale Villas · Kensington W8

Western 6605

Wells season, when Beryl Goldwyn danced with Milorad Miskovitch, I said most of what there is to say. This year I found Goldwyn, in the title rôle, a little less impressive — she did not seem to be dancing quite so well and her "broken" feet rather worried me. However, the former defect was doubtless due to the fact that she had a new and inexperienced Albrecht in the form of Christopher Lyall. This must undoubtedly have made a difference as the whole work relies on the interplay between its two leading characters, and she must be completely confident in his partnering. But Goldwyn plays the rôle beautifully and her trust in Albrecht and madness become very real. She uses her eyes and through their brightness in the beginning and their deadness before her death is reflected the whole development of the tragedy.

It takes more than the few months that Christopher Lyall has been with the company to even get the point of a tooth into the rôle of Albrecht, yet this young New Zealander has made a promising start. All the foundation is there and he wisely has not attempted to build too much upon it yet. He is tall and good looking with a good figure and legs but tends to poke his head forward and also to show his teeth too much. After Marie Rambert has worked with him for some time, he may well become one of the best Albrechts she ever had — far less promising ducklings than this have soon become swans.

But what a good production this is! There are so many scenes which have far more meaning than any other apart from the Bolshoi's *Giselle*. For instance, Bathilde suddenly becomes a girl with all the human emotions rather than the usual lay figure, and Gillian Martlew is better than anyone I have ever seen in this part. Her scenes with Giselle, when she gives the necklace, become natural, kindly gestures such as any young woman might make when confronted by someone, even though of more humble station, who has the common tie of love for a man — even though she does not know it is the same man. Later, when Bathilde realises Albrecht's bigamistic intentions, her look at him of utter disgust is so much more right than the usual sobbing. Norman Morrice is convincing as Hilarion but a little too busy and rather lacking the menacing poise that Norman Dixon used to bring.

In the second act, Martlew brought off her Tote Double by making Myrthe a being icily cruel and hard as moonlight can often be. June Sandbrook was outstanding as one of the leading Wilis.

It is good to know that America is getting the chance of seeing this production, which amply makes up in integrity what it may lack in size.

This opening performance was completed by the world première of Norman Morrice's second ballet — *Hazana*. This impressive work will be reviewed in full in the next number.

P. W.

Change of programme

THE second programme brought into prominent relief the problem Madame Rambert faces in trying to keep her vast repertoire in perfect condition: a situation aggravated by the fact that, as many works are not altogether suitable for less sophisticated provincial audiences, they are only revived for London seasons.

Last season, for example, *Laiderette* was given indifferent performances. This year it has been well danced, especially by Lucette Aldous, John Chesworth, and the *corps*. Lucette Aldous not only dances the name rôle with greater strength and better shading, but she has built her interpretation into something substantial and credible. Now that she conveys more anxiety and the presentiment that her unmasking will lead to tragedy — that the suave guests who have had brief amusement at her expense will reject her and she will be back with the tattered Pierrots — she has become a more pathetic figure. She pays in embarrassment for this temporary lift of the class barrier.

When the work was first given, the rôles of the three masked guests were allotted to taller girls of the same height. One would hardly think it worth mentioning that the present trio is all steps and stairs were it not for the fact that their dancing was sometimes lacking in precision.

Despite the fact that some of the movements look like character steps and that a few of the patterns are reminiscent of almost all folk dances, *Simple Symphony* is not, as some people imagine, a thoroughgoing essay in the balletic treatment of folk dance. Gore has captured the atmosphere of the music in his charming choreography, and the music itself occasionally suggests a merry folk song as in the Playful Pizzicato. The production has been spruced up, but, now looking fresh and colourful, it focuses attention on the one false note — the backcloth, which is lifeless and lacking in the strength of design of the rest of the work.

Valerie Marsh, Beryl Goldwyn, Jennifer Dodd and Thelma Litster caught the exuberant mood of this delightful work, but some of the other dancers were slipshod and their timing was nervous. It is a ballet which must go like clockwork, especially in the boisterous opening and strenuous finale. Gore's old rôle seems to demand a dancer who has more speed than John Chesworth.

Two Brothers is another work which has improved immeasurably. The emotional impact is greater and there are no longer any dull or uncertain passages. I originally felt Norman Morrice's own emotional involvement as a choreographer with his characters, but now the dancers themselves (Gillian Martlew, John Chesworth and Morrice himself), understanding and sensitive as they were last year, interpret the characters with greater sureness. In my view it is the ending which is the most unsatisfactory moment. Two boys step to attention beside Morrice (as the fratricidal brother) like robots from Capek's *R.U.R.* awaiting orders, and, trying to look as tough as possible, they lead him off while he looks back in bewilderment and she looks on in love.

That the girl should transfer her deep affections to the younger brother on some sort of rebound would be possible, but whether she could do so after he has killed her fiancé is perhaps too ironic a twist — although it does happen in what have been termed the "blood and mattresses" Italian films. Remembering *La Chambre,* Roland Petit would probably have brought on two big plain clothes men in soft hats and fawn gaberdines who would clip on handcuffs and lead him off. But then Petit would not have been as painstaking and observant as Morrice in creating the other nine-tenths of the ballet.

The first *Gala Performance* also proved to be a great deal better than the opening one last year. Of course, the danger is that as Rambert has such a large following who know the ballet too well, and are determined to enjoy it as much as ever, but never quite do so because the jokes no longer surprise, that their applause is likely to goad the dancers on the excesses of burlesque. Happily, most of the dancers resisted the temptation.

Nobody can rival Gillian Martlew's Italian Ballerina, which seemed even better than ever seeing that she held some excellent balances. Lucette Aldous as the French Ballerina seemed to be trying to vamp the rôle up last year. Her touch is now lighter, more tongue-in-cheek, delightfully unconcerned, and therefore all the more effective. John Chesworth, preening himself with superb vanity, and John O'Brien, incorrigibly lively and animated, both made the most of their cavaliers. The precision and timing of the *corps de ballet* was excellent — even in the prologue. My only quibble is that I would have preferred Thelma Litster as the leading *coryphée* to Elsa Recagno, who has a slightly weaker understanding of the humour of the part.

E. C. M.

A Sparkling Swanilda

IT will be *Coppélia* that they will find engraved upon *my* heart, not Calais — for over-exposure to this merry little ballet ranks high among the occupational hazards of a ballet critic, and the time has come when, so far as I am concerned, any performance of *Coppélia* sets out with my personal dice loaded against it. It was therefore all the more remarkable that I enjoyed the Rambert revival of *Coppélia* on May 29. Basically this Rambert production (which curiously still ascribes its choreography to Ivanov) is much the same as the old Sadler's Wells version before the De Valois/Lancaster refurbishings in 1954, but on to this outline has been grafted the same sense of production that earlier distinguished Rambert's realisation of *Giselle*. It is a small-scale production and one of infinite charm. While I do not greatly care for the Doboujinski designs for the Village Square — which are far too "toy-town" in their atmosphere — the unbridled fantasy of his setting for Coppélius's workshop is uncommonly attractive.

Apart from the general felicity of the whole version, the outstanding aspect of the performance proved to be the extraordinarily lively Swanilda given by Lucette Aldous. Although a year or so back I saw Aldous dance — somewhat tentatively at that time — the last act separately, this was the first time I had ever seen her in the complete ballet, and her whole performance came as something of a minor revelation. She has something of a "hard" personality, just a shade too calculating in all her effects for her to create much impression of spontaneity. Yet this is the sole criticism of a notable Swanilda who compares well with the best produced by any current company. Her technique seemed completely effortless, and in the last act particularly she produced a crisp brand of showmanship, completely charming in its accomplishment, and very individual in its forceful attack.

Kenneth Bannerman — little more than a gauche chrysalis of a dancer last season — has improved immeasurably, and made her an attractive Franz, partnering well and dancing with commendable fluency. Norman Morrice repeated his gently contrived Dr. Coppelius — a very personal and carefully conceived characterisation — and Gillian Martlew danced a decently devout *Prayer*. About Elsa Recagno's somewhat spiky-fingered Dawn I felt less happy; she is a promising, talented dancer but perhaps too aggressive in personality and too angular in style. The *corps de ballet* all danced well — it showed the strength of the company technically almost more clearly than any other

School of Russian Ballet

Directors: *Barbara Vernon & John Gregory*

Full and comprehensive Dance Training

Classes for

Children, Students, Professionals, Amateurs

FULL EDUCATIONAL FACILITIES UP TO G.C.E. STANDARD

are now available

Studio *Telephone* WEStern 9719

ST. LUKES STREET CHELSEA SW3

(A few minutes from South Kensington Station and Chelsea Town Hall)

Branch Studio 74 Wilson Gardens West Harrow Middlesex

Dancers from this studio now appearing in foremost Spanish Ballet companies.

BAILE CLASICO ESPAÑOL

Including ALL TYPES OF SPANISH DANCING

Lalagia

Dances arranged for the stage

CLASSES FOR PROFESSIONALS, STUDENTS AND AMATEURS

Evening Classes

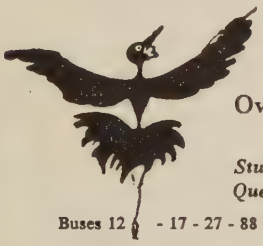
Studio adjacent Stoll Theatre · Enquiries: Telephone 3963 or write

66a Kensington Mansions Trevobir Road London SW5

RUTH FRENCH

SCHOOL OF BALLET

BEGINNERS TO PROFESSIONALS



MORNING and EVENING CLASSES

Coaching for Examinations

Overseas Visitors Always Welcome

Branch Studio, Putney

Studio Church House

Queensborough Terrace W2 ABBey 5431

Buses 12 - 17 - 27 - 88 etc. 5 mins. Queensway & Bayswater Stations

SIGURD LEEDER

SCHOOL OF DANCE

MORLEY COLLEGE

61 WESTMINSTER BRIDGE ROAD, LONDON, S.E.1

FULL PROFESSIONAL TRAINING

SUMMER SCHOOL 13th-25th JULY

Amateur Classes for men and women are held on Monday and Thursday evenings in Kensington

Telephone FREmantle 2535

For further details apply to the Secretary

MANY PROFESSIONAL DANCERS have certain elementary faults or weaknesses which cannot receive sufficient attention in the general professional ballet class

LAURA MARIS

gives the following special correction classes:

FEET: Mondays 2. 30p.m., Wednesdays 11 a.m.

HIPS, BACK: Tuesdays 2.30 p.m., Thursdays 11 a.m.

HEAD, ARMS, HANDS, CO-ORDINATION OF MOVEMENT: Wednesdays 2. 30p.m., Fridays 11 a.m.

General Class Daily (Saturdays incl.) 12 noon—1.15 p.m.

Boys only: Tuesdays 10 a.m., Fridays 4.30 p.m.

THE STUDIO, 4 CRAVEN HILL, LONDON, W.2.

Telephone AMB 3942 (4 minutes from Paddington or Lancaster Gate stations)

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

SCHOOL OF BALLET *Professional and Amateur*

Comprehensive Training for Students in all branches

Inclusive Fees. Coaching for Examinations

CHILDREN'S CLASSES DAILY AFTER SCHOOL HOURS

28 QUEX ROAD WEST HAMPSTEAD NW6

Telephone Maida Vale 2324

JOANNA DENISE

RUSSIAN BALLET STUDIO

DAILY CLASSES FOR PROFESSIONALS AND STUDENTS

Mon., Wed., Fri. 11.30 a.m.—1 p.m. Tues., Thur. 10 a.m.—11.30 a.m.

Wed. and Fri. Afternoons 3-4 p.m.

PRIVATE LESSONS CHOREOGRAPHY

2nd FLOOR STUDIO — INNS OF COURT MISSION

44-46 BROAD COURT — COVENT GARDEN

(Turning opposite the Royal Opera House)

All enquiries Telephone EALing 0450

Murilova Ballet School

One The Square Bournemouth

Full-time Students Trained for Stage or Teaching Careers

Children Prepared for Examinations

Tuition given by Teachers who have been Members of Famous Ballet Companies

Andrew Hardie School of Dancing

CLASSICAL CHARACTER MODERN PAS DE DEUX TAP

17 Queensberry Mews West South Kensington SW7 Ken 0624

Principal: Andrew Hardie Assistant: Valerie Swinnard Secretary: Mrs. Andrew Hardie

Full professional training for students

Open classes for professionals. Classes for children of all ages. Evening classes for amateurs

Morning class at 10 Gt. Newport Street W.C.2.

production — but I question the wisdom of inserting the Work *pas de quatre* between the *Grand Adagio* and the two solo variations.

While I am unable to quell my doubts about whether the Ballet Rambert should do *Coppélia* — it is most unfortunate that our only *avant garde* company should have to produce a ballet already in every other British repertory — if the box office insists that they must, then *this* is undoubtedly the way in which it should be done.

C. B.

Tudor architecture

IT was hardly a performance that the Ballet Rambert gave on the evening of May 30, but something mid-way between a festival and a prayer meeting. Every year recently the company has ceremoniously produced its four-in-hand Tudor programme, and every year its special audience of high priests, acolytes, minor prophets and mere shrine-worshippers gather together to pay homage. This year, before I make my own sincere obeisances, I would like to suggest firstly that Tudor should be personally invited to rehearse the ballets while the company is in America (it might also be an idea to let Van Praagh, Schooling, Lloyd, Larsen and the rest give them a going over) and secondly to remind the Ballet Rambert that it has quite a few other important Tudor works in its repertory besides these four, that should also be revived before they are finally submerged by time.

This, as ever, proved a wonderful evening of ballet, and one could no more tire of this superb display of Tudor architecture than one could tire of thanking the Ballet Rambert for its work in keeping and protecting it for our own and future generations.

The performance of *Jardin Aux Lilas* was not perhaps so evocative as some have been in the past. It remains a well-studied production, but the principals (Goldwyn, Chesworth, Martlew and Morrice) did not seem to be an ideally cast quartet, and quite a few nuances and accents were not so much missed as slurred.

That bitter comedy *Judgment of Paris* (a *pièce noire* if ever there was one) of sleazy tarts in a clip-joint, on the other hand, emerged, with its authentic deep-etched irony, as a deflated belly-laugh of grotesque comedy. Equally impressive was the almost indestructible *Dark Elegies.* A few of the grace-notes were perhaps missed — particularly in the slow, *kolo*-like group dances in the beginning, but the ballet remains one of the masterpieces of contemporary ballet. It is remarkable how it has cast its spell over generation after generation of Rambert dancers, and always retained the abstract essence of suffering and sad acceptance that Tudor so lyrically conveys. Newcomers to the ballet, Lucette Aldous, Kenneth Bannerman and Christopher Lyall, all danced well but — and this was especially true of the two boys — with too great a sense of refinement. Gillian Martlew, John Chesworth and June Sandbrook were excellent.

About *Gala Performance* I have one or two minor misgivings, although the company dance it well enough for the satire to come home more tellingly than usual. But unquestionably the humour has broadened over the years, and, I think, to the work's disadvantage, although I realise I may just be getting stuffy and pernickety. Chesworth, with his interpolated limping act, is the worst offender, but hardly anyone is completely guiltless. I hope to write in a little more detail about this Tudor programme next month.

C. B.

Next month will also include reviews of the second week of the season, as well as detailed reports of Morrice's Hazana, **Cranko's** La Reja **and the revival of Staff's** Czernyana.

ANTONIO

FOR the past month, Antonio and his company have been appearing in Oxford, Birmingham and Manchester. The new features they gave in Oxford included *Rondeno, Los Cabales de Silverio* and *Los Serranos de Vejer,* none of which were in the repertoire of the Coliseum last year. *Los Cabales de Silverio,* with which Antonio made his entrance, was well-executed but the half-light in which it was given inevitably lessened its impact. It was sub-titled "Homage to Silverio Franconetti, glory of the Flamenco Singing", and in it guitarist Manuel Moreno and flamenco singer El Chaleco were extremely competent.

The familiar suite of Basque dances concluded the first part. This seemed completely fresh and gay, with Rosita Segovia at her most doll-like and yet her most expressive. On this occasion, the *Espatadantza* was danced, efficiently enough, by Pepe Soler. It was slightly spoiled, however, by his extraordinarily sullen expression. In this suite, and indeed, whenever he appeared, Angel Garcia danced with an innate elegance that showed future promise.

The second part consisted entirely of *The Three-Cornered Hat.* As a whole, this has been tidied up and tautened since it was seen in London last winter. Rodolfo Otero abandoned himself completely to the rôle of the Governor. This is a ridiculous part which could easily plop wetly and unfunnily into an auditorium. Otero made it very funny indeed. As Garduna, the Governor's attendant, Adolfo Leon lacked the equine grace that Enrique Gutierrez gave to the part last year, thus making it somewhat nebulous.

Antonio himself gave the Miller's *Farrucca* with unleashed but well-disciplined fury. Hands, face, shoulders, each independent of the other, but their movement closely related, this must always be impressive as it is lucid.

Los Serranos de Vejer, gloriously and spontaneously informal, was excellently staged. It was greatly distinguished by *Por Soleares,* danced with unlimited sensuous arrogance by Paco Ruiz and Rosita Segovia. She and Carmen Rojas gave their usual generous support to Antonio, who concluded the performance with *Por Seguiriyas* and *Fandangos Por Verdiales.* Hurling himself into this with phenomenal energy, Antonio gives more of himself in each gesture and movement than some of his dancing compatriots who have recently been seen in London. His finale remains, as always, overwhelming and magnificent.

Rose Norman.

TELEVISION

Spectre de la Rose

Given on BBC Television on May 12. Introduced by Peggy van Praagh. Designer, Guy Sheppard. The Pro Arte Orchestra conducted by Maurits Sillem. Producer, Naomi Capon.

CARLA FRACCI JOHN GILPIN

I REALLY feel that I should send Peggy van Praagh a fan letter. Her manner of interviewing is very different from that generally heard on the BBC. Nevertheless, she is a personality, and with her eyelashes flicking over the screen at random (or is it over a script?), she certainly commands attention. She is obviously a "treasure" to the BBC, for all those programmes she has had a finger in have been worthwhile and generally illuminating.

This programme revealed everything. One gathered from the chit-chat that Fracci and Gilpin had only had one day's rehearsal! But in addition to *Spectre de la Rose,* Fracci danced a solo specially created for her by Cranko, while Gilpin did his Cha-Cha-Cha from *Octet.* Who else but van Praagh could wrap this bundle into a worthwhile programme without the string breaking away somewhere?

Spectre de la Rose was not as exciting as one had prayed it would be. A dissolve of a plushy rose into Gilpin was the inevitable opening. But a rose of a different hue, rather white and gold and flimsily petalled, more after-Redouté than right for Fokine. The setting was pleasant and satisfactory and mercifully free from the banks of potted plants which often appear in cheap programmes.

Fracci looked charming and although she sometimes gave the impression that she was improvising, she had a good understanding of the rôle. But realism rather than fantasy and enchantment pervaded the production. One could still succumb to the charms of Fokine's choreography, but one could not suspend belief that this was only Fracci and Gilpin dancing ably.

The polka from Shostakovitch's *Age of Gold* was a clever and reasonably inventive Cranko solo. It relied on some hopping on point with bent knees and some wrist flapping. Fracci danced it with nice attack. She turns well and her *ports de bras* are good, but as she tends to be short-legged, a short tutu doesn't flatter her. Neither does the distortion of the television screen.

The programme was, of course, filmed. But, unfortunately, for *Spectre,* it was badly out of focus most of the time. While at certain odd moments the blurring was quite attractive in that it suggested a faded period touch, an uncomfortably great strain was placed on viewers' eyes. The dancers were allotted far too little space, and the camera direction tended to be jumpy and dishevelled.

E. C. M.

Dance and Dancers . . . . ABROAD

FRANCE

THE ROYAL SWEDISH BALLET

FORTY years ago Rolfe de Maré's Swedish Ballet made its début in Paris. The company's short existence has left in the world of art, if not always in choreography, some dazzling memories which are closely tied to the personalities of Milhaud, Cocteau, Claudel and Léger. On April 22, the Théâtre des Nations presented the Royal Swedish Ballet, a purely classical company which has been entrusted to the sure hands of Mary Skeaping.

In the choice of works, the accent was sensibly placed on works of a Scandinavian character. Never revolutionary, the ballets are soundly backed by tradition, and they are well presented and enhanced by the presence of some excellent female dancers.

Cullberg's *Miss Julie,* based on Strindberg, must be added to the already long list of ballets which owe their inspiration to

plays. The procedure has its advantages and disadvantages. Here the work lends itself to some striking and almost savage stage pictures — sometimes a little too heavily underlined with realism. Whip in hand, Gerd Andersson brings the heroine to life with a beautiful pride, and a haughty brilliance, which makes one feel all the more her ultimate humiliation at the hands of the valet, Jean (Mario Mengarelli). Apart from the village festivities at the fair of St. Jean, the main interest resides in the *pas de deux* and *pas de trois*, and in the subtle play of interpretations of the principal characters. Classical in form, Rangstrom's music is superior to Sven Erixson's rather dull décors and costumes.

In *The Moon Reindeer* we are once more confronted with the theme of a magical transformation; so frequently found in the folk tales of all countries. In Cullberg's hands, a young girl who has been rejected in love, allows herself to be changed into a reindeer with evil powers so that she can finally win back her lover. Then follows an interminable succession of costume changes until death liberates her. In the principal rôle, Marianne Orlando combines a certain expressiveness with an elegance of style. The *ensembles* are well thought out, but with a monotony which perhaps corresponds to that of the eternal midnight sun. Riisager's music does its best to suggest the fantastic elements in the plot, but it is lacking in contrast.

Midsummer Vigil by Bjorn Holmgren is to an easy to take score, full of melodies known to all, by Hugo Alfven. It is danced with joy and gaiety by Holmgren himself and Elsa Marianne von Rosen, supported by a *corps de ballet*. It is a pleasant ballet with which to end a programme, though it is not particularly original.

With the same dancers we saw little of the character of Borlin's *Vierges folles* in Ivo Cramer's *Prodigal Son*. This Dalecarlian tapestry of the biblical story is painted in lively colours with a freshness full of gentleness. Choreographer, composer Alfven, and designer Rune Lindström, have all conferred on the ballet a perfectly simple style, and this is admirably expressed by the dancers, who are as naïve and comical as marionettes.

Minotaur by Birgit Akesson and Kare Gundersen was much too pretentious, being little more than a series of slow poses in a more or less expressionistic style. Despite the strivings of Viveca Ljung, Mario Mengarelli and Bjorn Holmgren, the work never appeared to be more than a faint reflection of a type of ballet in which Martha Graham, Doris Humphrey and Limón have justly distinguished themselves.

On the other hand, Orlando, Andersson and Caj Selling danced with force Cullberg's *Medea*. Cullberg, who appears to be without competition, is by far the company's best choreographer.

On April 28, a reception was given to Rolf de Maré by the Bibliotheque Musée de la Danse at the Opéra. Their collection has recently been enriched by the gift of the Archives Internationales founded by de Maré, a present-day Maecenas. A small exhibition devoted to Swedish Ballet was arranged for the occasion.

BALLET BACOULOU

AS a prologue to their *Antigone créole*, the Bacoulou company presented on May 11 at the Théâtre des Nations, the songs and dances of Haiti. Taking into account the limited material at their disposal, the interest in this display must reside in the fact that their inspiration is largely derived from Voodoo magic. Certainly Katherine Dunham has already given us all this and in a more striking and vital theatrical form. We see once again creole grace interwoven with African savagery and primitive superstitions. With whitened faces they dance as if possessed. Shoulders shake spasmodically as if pushing aside some invisible burden as they stamp obstinately, depicting a ceremony of purification by fire.

JOSE GRECO

AFTER ten years' absence this former partner of Argentinita and Pilar Lopez returned to the Théâtre du Palais de Chaillot on May 8. To attempt to introduce Andalusian warmth in this vast hall and to establish contact with his audience would have seemed a tremendous gamble. José Greco has with beautiful energy tried to do this and in some way must be said to have won the day.

With his masculine authority, he stands out in the *pas de deux*, whether in *Sentimiento andaluz, Idilio en la Sierra*, or in *Rincon Flamenco*, while in the group dances in which the company good-humouredly vie with each other, he is clearly the best. Remarkable for her beauty and noble elegance, Lola de Ronda has a charm which is particularly attractive in Albeniz's *Maja de Cordoba*. The former partner of Luisillo, Teresa, goes in more for the flamenco style of Amaya, as does Gitanillo Heredia. One must also mention Maribel de Curez, and the singers, Maria Merida, Rosario Caro and Manuela de Jerez. Finally, with his exquisite seriousness, the tiny Miguelito won the public by precocious sureness and his style. He shows great promise, and if God gives him life, he may one day compete with his illustrious seniors.

NEWS IN BRIEF

ON his return to the Opéra, George Skibine started rehearsals for *Daphnis and Chloë*, but generally there are few signs of new attractions there. Yvette Chauviré will dance in Russia after her tour of Central and South America.

THE opening of *Peau de Chagrin* at the Opéra Comique had to be postponed as Peter Van Dijk had to undergo an emergency operation for appendicitis. Consequently, Jean Babilée staged his *Bella Gamba*, which he danced in himself with Jacqueline Rayet : the music was composed by Gilbert Das.

APRIL 18 was the 50th anniversary of the Ballet Russe's first appearance in Paris. To mark the occasion, the Université de la Danse, which is under Serge Lifar's direction, awarded the following prizes: Its own prize to Jerome Robbins and Frederick Ashton; the Diaghilev Prize to Stravinsky, Benois, Cocteau, Massine, Balanchine, Dolin and Nikitina; the Anna Pavlova Prize to Alicia Markova, Margot Fonteyn and Toumanova; the Nijinsky Prize to Peter Van Dijk and Stanislav Szymanski; and its Medals to Claire Motte and Attilio Labis.

THE appearance of Alicia Alonso's and Igor Yousekevitch's company at the Théâtre des Nations, which was to take place on May 14, had to be cancelled.

ON May 13, Marcel Marceau presented *Paris qui rit, Paris qui pleure*, with music by Kosma, and *Bip soldat*, at the Théâtre de l'Ambigu.

Marie-Françoise Christout.

Ballet Dates

THE ROYAL BALLET
at the Royal Opera House
Covent Garden

June
15 *The Lady and the Fool, Giselle* (Fonteyn, Somes)
20 **(M)** *The Sleeping Beauty* (Beriosova, Chatfield)
20 **(E)** *Ondine* (Fonteyn, Somes)
End of ballet season. Next season opens on August 17.

LONDON'S FESTIVAL BALLET
June
22 The Pavilion, Bournemouth
29 The New Theatre, Oxford

at the Royal Festival Hall, London. July 12 to September 12

July
14 *Les Sylphides, London Morning* (World première), *Grand Pas de Deux, Prince Igor*
15-18 *Les Sylphides, London Morning, Grand Pas de Deux, Prince Igor*
20, 21 *Swan Lake* (Act 2), *London Morning, Etudes*
22-27 *Swan Lake* (Act 2), *London Morning, Grand Pas de Deux, Symphony for Fun*
28-Aug. 1 *Napoli, London Morning, Graduation Ball*

August
3-5 *Les Sylphides, London Morning, Grand Pas de Deux, Prince Igor*
6, 7 *Swan Lake* (Act 2), *London Morning, Etudes*
8 *Swan Lake* (Act 2), *London Morning, Graduation Ball*
Mats. Wed. and Sat. at 2.30 p.m. For further programmes see daily press.

BALLET RAMBERT
July
15 Jacob's Pillow, Mass., U.S.A. (3 weeks)

JOSE GRECO AND HIS SPANISH BALLET
at Princes Theatre, London, until June 27.

MAURICE BEJART BALLET THEATRE
at the Sadler's Wells Theatre, July 13 for two weeks

MARINA SVETLOVA BALLET CONCERTS
June
23 The Gaumont Theatre, Taunton
24 The Gaumont Theatre, Worcester
25 The Gaumont Theatre, Cheltenham
26 The Gaumont Theatre, Cardiff
28 The Forum, Jersey
30 The Gaumont Theatre, Bradford

July
1 The Gaumont Theatre, Chester
2 The Odeon Theatre, Manchester
3 The Odeon Theatre, Birmingham
4 The State Theatre, Kilburn

LUTYS DE LUZ AND HER SPANISH DANCERS
June
16 The Essoldo Theatre, Southport
17 The Odeon Theatre, Leeds
18 The Odeon Theatre, Manchester
19 The Odeon Theatre, Birmingham
20 The Essoldo Theatre, Norwich

BALLET IN LONDON'S PARKS
Holger Modern Ballet Group
June
15-17 The Grass Theatre, Waterlow Park
18-20 The Rookery, Streatham Common

Ballets Minerva
July
6-8 The Grass Theatre, Waterlow Park
9-11 The Rookery, Streatham Common

INTERNATIONAL DANCE FESTIVALS
The following have already announced that there will be ballet in their festivals. Details to be published when available.

ZURICH : June 2-July 5. London's Festival Ballet on June 11-14 in *Giselle* (with Markova) and other ballets

STRASBOURG : June 5-18. Ballets de Strasbourg with Shorik and Algaroff in *Cinderella* on June 6 and 7

SPOLETO : June 11-July 12. Jerome Robbins' Ballets U.S.A.

HOLLAND : June 15-July 15. Ballet Espagnol of Jose Greco

DUBLIN : June 14-21. Antonio and his Spanish Ballet (June 15-20)

GRANADA : June 20-July 1. Programmes of classical ballet with international stars

DUBROVNIK : July 1-Aug. 31 Yugoslav Folklore Groups

BREGENZ : July 21-Aug. 19. The Vienna State Opera Ballet in *Don Juan, Medusa* and other works

SANTANDER : July 25-Aug. 31. Ballet of the Paris Opéra, Ballet Espagnol, Coros Y Danzas, a Flamenco group from Andalusia

ATHENS : Aug. 1-Sep. 15. Martha Graham and her company in *Clytemnestra* and Jerome Robbins' Ballets U.S.A.

EDINBURGH : Aug. 23- Sept. 12. At the Empire Theatre Aug. 23-29, Les Ballets Jean Babilée. Aug. 30-Sep. 5, National Ballet of Finland. Sept. 6-12, Jerome Robbins' Ballets U.S.A.

BERLIN : Sept. 20- Oct. 6. Ballet of the Berlin State Opera in *Undine* and *Schwarze Sonne*, Jerome Robbins' Ballets U.S.A.

Make sure of your DANCE AND DANCERS every month —give your newsagent a firm order for regular delivery

Don't let anyone say it can't be had—we supply every newsagent in Britain—if you have any difficulty send us his name and address—we will do the rest.

Italia Conti Stage School

LICENSED AGENCY

all branches dancing · elocution
education G.C.E. · acting · singing
voice production · beginners accepted

12 Archer Street : London W1 : GERrard 1054

New Era Academy of Drama & Music (London) Ltd

15c DRYDEN CHAMBERS, 119 OXFORD ST., W.1. *Tel.* GERard 6181
Patrons: Maurice Codner, R.P.S.; Frank O. Salisbury, C.V.O., LL.D., R.I., R.P.S.; Augustus John, O.M.; Dame Sybil Thorndike, D.B.E., HON.LL.D.; Flora Robson, C.B.E.; W. Macqueen-Pope; Claire Luce; D. G. E. Hall, M.A., D.LITT.

FULL STAGE TRAINING DAY COURSE COMMENCING SEPTEMBER 15th, 1959. ALSO EVENING CLASSES. TO BE HELD AT KENSINGTON, W.8. *Apply Secretary.*

North London Ballet Circle

Principal KERRA M. GREENLAW, L.I.S.T.D.(N.B. & O.B.) M.D.T.A., M.I.D.M.A.

R.A.D. BALLET CLASSES
CHILDREN'S BALLET & NATIONAL CLASSES

DURING 1958—100% SUCCESSES R.A.D. & D.T.A.
THE STUDIO, 95 HORNSEY LANE, HIGHGATE, LONDON, N.6 MOU 4327

Helen Wingrave

NATIONAL AND GREEK DANCING

Publications: Music and descriptive notes of Mimes, National and Greek Dances. List sent on application

Visiting Teachers:
MARIA FAY—Gipsy and Peasant Dancing ROBERT HARROLD—Spanish Dancing
SESHA PALIHAKKARA—Indian Dancing

33 WARWICK SQUARE, S.W.1 VICtoria 5492 and 5933

Hilde Holger SCHOOL OF MODERN BALLET

CURRICULUM : Modern Technique—Classical Technique
Dance Composition—Choreography
At the Grass Theatres :

HILDE HOLGER GROUP

15th, 16th, 17th JUNE — WATERLOW PARK
18th, 19th, 20th JUNE — STREATHAM COMMON (The Rookery)

Secretary : 27 Oval Road, Regent's Park, London, NW1
Telephone : GULliver 6822

PRESERVE YOUR DANCE and DANCERS

TWO years copies bound for 11s. 6d.

This handsome loose leaf binder, gold embossed DANCE AND DANCERS, is extra strong and hard wearing and presents an attractive volume to hold 24 copies. Each copy is individually bound by thin wires and can be removed with ease at any time. The volume lies flat at all openings. Keeps copies in perfect condition. Price 11s. 6d. at our offices or by post 1s. extra to any address in the world, from . . . DANCE AND DANCERS 21 Lower Belgrave Street, London, S.W.1

A binder is given free with every three-year subscription, price 81/-.

NOTED THROUGHOUT THE THEATRICAL WORLD

Suppliers of fabrics to schools for regulation and practice dresses and uniforms
Selective range of **TARLATANS NETS SATINS TAFFETAS ORGANDIES COTTONS VELVETEENS & ALL STAGE FABRICS**

EMPEE SILK FABRICS LIMITED

Patterns free on request

Call, write, telephone or wire

Dept S · Commerce House 45 Middlesex St E1 · BIS 7464

PAVLOVA. Large silver basket presented Pavlova, Boston 1916, £55. Several old lithograph music covers, dancing interest, pair Capo di Monte porcelain musicians. Cooper, Omega Antiques, Woolacombe, Devon.

RESIDENT student wanted. Fee for board, but training given in return for assistance. Must hold R.A.D. Elem. Cert. Write Box 346.

ANY book obtained. Book-lists 4d. Bohemia Bookshop, 116 Bohemia Road, St. Leonards, Sussex.

TAPE/DISC/TAPE transfer copying editing, also from your own recordings. Studio and mobile facilities for auditions, broadcasting, television. SOUND NEWS, Dept. H, 10 Clifford Street, London. W.1. REG 2745.

SUBSCRIPTION records clerk (male) wanted by publishers of this magazine. Typing essential. Hours 9-5.30. No Sats. Previous office experience, salary required to Manager, Hansom Books Ltd., 21 Lower Belgrave Street, London, S.W.1.

THE Manager of Hansom Books Ltd., publishers of this magazine, requires an additional assistant (male) living in or near London. Write stating age, previous office experience, salary required, to The Manager, Hansom Books Ltd., 21 Lower Belgrave Street, London, S.W.1.

DIRECTORIES

Spanish Dancing

ELSA BRUNELLESCHI Westbourne Hall, 26 Westbourne Grove, W.2. BAY 3540.

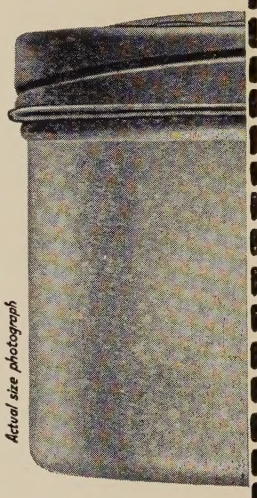
Leoni's QUO VADIS

RESTAURANT

Open Daily : Sunday's Dinners Only
Leoni's Book of "Recipes of Specialities" sent free to Patrons on application

26-28 DEAN STREET LONDON W1
Telephone : Gerrard 9585-4809

Leoni Recommends Quo Vadis, New York, 26 East 63rd Street



Actual size photograph

The 4/6d tin of **Crowe's CREMINE** greasepaint remover is so large, we can only show you a third of it!

Crowe's CREMINE, the perfect liquefying and cleansing cream, is also available in handy 2/6 tubes. From Frizells of 1, Cranbourn St., Leicester Square, W.C.2 and all Chemists and Stores.

DANCE AND DANCERS (incorporating ART AND ARTISTS) is published by the proprietors HANSOM BOOKS LTD., 21 Lower Belgrave Street, London, S.W.1. (Telephone SLOane 0394-5-6). Sole Agents for CONTINENTAL EUROPE: Nouvelle Messageries de la Presse Parisienne, 111 Rue Reamur, Paris 2me; AUSTRALASIA: Gordon & Gotch (A/sia) Ltd.; AFRICA: Central News Agency Ltd. HANSOM BOOKS also publish every month MUSIC AND MUSICIANS for music and opera lovers, PLAYS AND PLAYERS for theatre lovers, FILMS AND FILMING for cinema lovers, RECORDS AND RECORDING for record collectors, BOOKS AND BOOKMEN, BOOKGUIDE and TECHNICAL BOOKGUIDE for book lovers, ART AND ARTISTS for art lovers and LOOK AND LISTEN for radio and television enthusiasts, and are proprietors of the SEVEN ARTS BOOK CLUB (see advertisement in this magazine). Printed in England by S. R. VERSTAGE & SONS LTD., WINCHESTER ROAD, BASINGSTOKE, HAMPSHIRE.

Books on Ballet★

OBTAINABLE BY POST FROM

SEVEN ARTS *centre*

Proprietors: HANSOM BOOKS LIMITED *publishers of* DANCE AND DANCERS

DIAHILEV. Arnold Haskell. Dy. 8vo. 284 pp. 12s. 6d. 24 photos. 1955.

THE DIAGHILEV BALLET 1909-1929. Serge Grigoriev. Trans. by Vera Bowen. Dy. 8vo. 289 pp. 35s. 20 illus. 1953. Serge Grigoriev compiled this book from the log that the company kept each season. Almost every European musician and painter of note collaborated with Diaghilev and this book records all the great figures in the artistic world between 1909 and 1929 as well as a biography of Diaghilev himself.

DIAGHILEV BALLET IN LONDON. Cyril W. Beaumont. Dy. 8vo. 376 pp. 25s. 23 illus. 1951. 3rd ed. Provides authentic glimpses into the nights that were.

A DICTIONARY OF BALLET. G. B. L. Wilson. 7¼ x 4¾. 288 pp. 5s. 1957. Penguin Reference Book — first dictionary of ballet to be published in England.

A DICTIONARY OF BALLET TERMS. Leo Kersley and Janet Sinclair. Cr. 8vo. 96 pp. 10s. 6d. Illus. 1953. 2nd ed. Describes in simple non-technical language the meaning of all but the most obscure terms used in ballet.

A DICTIONARY OF MODERN BALLET. Edited by Francis Gadan-Pamard and Robert Maillard. With assistance of Ronald Crichton and Mary Clarke. WideDy. 8vo. 368 pp. 36s. 325 illus. April 1959. 600 articles specially written by experts in various countries showing the art of ballet companies, dancers, designers, choreographers, musicians and ballets themselves.

DISCOVERING DANCE. Rachel Percival. 7s. June 1959. Original book of dance, from pre-historic war-dances to cha-cha-cha, and from ballroom to the ballet, for children between the ages of 10 and 15 years. Discovery Reference Book. Gift edition 8s. 6d.

ENTER THE BALLERINA. Pigeon Crowle. 8½ x 6¼. 178 pp. 15s. 40 photos. 1955. Early careers of seven famous ballerinas.

EUROPEAN FOLK DANCE. Joan Lawson. Cr. 4to. 256 pp. 42s. Illus. 1953 and 1955.

FANNY CERRITO. Ivor Guest. 6½ x 9¾. 176 pp. 30s. 24 pp. illus. 1956. Life of a famous ballerina.

FONTEYN : A Study of the Ballerina in her Setting. James Monahan. Med 8vo. 115 pp. 18s. 25 photos. 1957. First full-length critical study of the great ballerina and her art, by a poet and experienced ballet critic.

GOING TO THE BALLET. Arnold Haskell. 7¼ x 4¾. 128 pp. 2s. 6d. 32 pp. illus. 1954. Arnold Haskell has written this book to help those seeing ballet for the first time to understand what they are watching on the stage.

GOING TO THE BALLET. Arnold Haskell. 4⅞ x 7½. 124 pp. 10s. 6d. 33 pp. illus. 1950. Delights of watching ballet—addressed to the younger generation.

THE MAKING OF A DANCER. Arnold L. Haskell. Dy. 8vo. 96 pp. 8s. 6d. 13 illus. 1946. A primer on the aesthetics of ballet for all who seek to improve their critical appreciation.

MARGOT FONTEYN. Elizabeth Frank. Cr. 4to. 122 pp. 21s. 24 illus. 1958. Biography of Britain's leading ballerina, by one who was herself a ballet dancer.

MIKE DAVIS AT THE ROYAL BALLET. Mike Davis. 9¾ x 7¼. 144 pp. 25s. Photos. 1958. Collection of photographs of dancers on stage or at rehearsals. Articles by outstanding personalities of the ballet world—including Frederick Ashton, Noël Goodwin, Arnold Haskell. Introduction by Dame Ninette de Valois.

MODERN DANCE: The Jooss-Leeder Method. Jane Winearls. Sm.Dy. 8vo. 135 pp. 21s. Illus. 1958. The four sections of this book deal with Technique, Dynamics, Design and Composition, giving progressive examples of development illustrated by drawings from life, diagrams and dance notation.

MODERN ENGLISH BALLET. Fernau Hall. L.Dy. 8vo. 340 pp. 20s. 1950

MOIRA SHEARER: Portrait of a Dancer. Pigeon Crowle. Cr. 4to. 96 pp. 25s. 51 photos. 1951. 2nd ed. Life of the ballerina.

NIKITINA: The Autobiography of a Ballet Dancer. Alice Nikitina. Trans. by Baroness Budberg. Dy. 8vo. Approx. 176 pp. 18s. May 1959. Tells the remarkable life-story of Nikitina, famous ballet dancer and singer.

THE NUTCRACKER BALLET: A Christmas Fantasy and its History. Pigeon Crowle and Mike Davis. Cr. 4to. 52 pp. 55 photos. 1958. Foreword by Alexandre Benois and a preface by David Lichine.

PREPARATION FOR BALLET. N. Nicolaeva-Legat. Dy. 8vo. 132 pp. 15s. 16 pp. illus. 1953. Series of essays designed for the practical assistance of those interested in the practice of ballet dancing in which the famous Legat system is combined with Yoga movements and Yoga philosophy.

RED CURTAIN UP. Beryl Grey. Dy 4to. 82 pp. 30s. 45 photos. 1958. The famous ballerina — the first from the West ever to dance with the Bolshoi Ballet in Moscow — tells the story of her experiences in the U.S.S.R.

RHYTHYM IN THE HEAVENS. Ram Gopal. Dy. 8vo. 212 pp. 25s. 24 photos. 1957. Autobiography of the world-famous Indian dancer. His youth in India, how he learned to dance and his travels all over America, Asia and Europe, meeting Pavlova, Nijinsky, Queen Mary, Cecil B. de Mille and a host of others.

THE ROYAL BALLET: In Performance at Covent Garden. John Hart. Cr. 4to. 160 pp. 36s. 216 photos. 1958 1st ed. Eleven famous ballets from the Royal Ballet repertoire: the history of the production and the story of the ballet in words and photographs.

THE ROYAL DANISH BALLET. Svend Kragh-Jacobsen. 8¼ x 6. 10s. 6d. 37 illus. 1955. Gives an admirably clear account of the origin and development of the Danish Ballet.

RUSSIAN BALLET MASTER: Memoirs of Marius Petipa. Edited by Lillian Moore. Dy. 8vo. 104 pp. 21s. 41 illus. 1958. Memoirs of Marius Petipa, the choreographer of *Swan Lake* and *The Sleeping Beauty*, translated into English for the first time with humorous illustrations.

THE SADLER'S WELLS BALLET: A History and An Appreciation. Mary Clarke. Med. 8vo. 336 pp. 21s. 55 illus. 1955. Tells for the first time in detail the history of the Sadler's Wells Ballet in the years before it became the Royal Ballet.

THE SADLER'S WELLS BALLET THEATRE. Hugh Fisher. Cr. 4to. 48 pp. 5s. 90 photos. 1956. Gives full details of the repertoire, including the stories of the ballets and a complete list of the ballets produced by the Company since its formation in 1946.

SIX GREAT DANCERS. Mary Clarke. Cr. 8vo. 190 pp. 10s. 6d. 6 illus. 1957. Six short but detailed biographies of famous dancers.

THE STORY OF THE ROYAL BALLET. Hugh Fisher. L.Cr. 8vo. 67 pp. 7s. 6d. 31 illus. 1959. 2nd ed. Intended for the younger reader; tells briefly the story of the company from its earliest performances until today.

SUPPLEMENT TO COMPLETE BOOK OF BALLETS Cyril W. Beaumont. Dy. 8vo. 212 pp. 25s. 48 photos. 1952. 6th imp. Continuation and extension of the author's *Complete Book of Ballets*, containing critical analyses of 56 ballets first performed in the years 1937-41. A section on a dozen new Soviet ballets is included.

SVETLANA BERIOSOVA. A. H. Franks. Dy. 8vo. 208 pp. About 21s. 32 pp. illus. Biography of Svetlana Beriosova, one of the greatest ballerinas of the twentieth century and regarded by authorities as the natural successor to Margot Fonteyn in the Royal Ballet.

TALES FROM THE BALLET. Pigeon Crowle. 8½ x 6¼. 152 pp. 12s. 6d. 70 illus. 1953. Complete story of many of the most popular ballets in performance today.

THE THREE GRACES. Serge Lifar. Dy. 8vo. 256 pp. 21s. 12 pp. halftone illus. 1959. A biographical study of three graces of the ballet — Pavlova, Karsavina and Olga Spessivtzeva.

VICTORIAN BALLET GIRL : The Tragic Story of Clara Webster. Ivor Guest. Dy. 8vo. 136 pp. 21s. 22 illus. 1957. Portrait of a young dancer who, but for her untimely death, might have become England's first great ballerina.

THE WORLD OF BALLET. S. Hurok. Dy 8vo. 318 pp. 21s. 39 illus. 1954. Author tells his amazing story. From the times of Pavlova to Sadler's Wells Ballet of today, Hurok has stood in the storm centre. He writes with intimate knowledge of the dancers.

BALLET TECHNIQUE

BEGINNERS PLEASE ! A Concentrated Primer for Ballet Students of All Ages. Kay Ambrose. Cr. 8vo. 64 pp. 7s. Illus. 1953. For beginners in ballet. Can be used with confidence by all students at the elementary stage.

DRESSING FOR THE BALLET. Joan Lawson and Peter Revitt. Cr. 4to. 96 pp. 16s. Illus. 1958. Helps both amateur and professional dancers to find suitable costumes for classroom and stage, or to make for themselves when professional help is not available.

AN INTRODUCTION TO BENESH DANCE NOTATION. Rudolf and Joan Benesh. Roy. 8vo. 48 pp.. 9½ x 6. Diags. 1956. Explains clearly the principles upon which the Benesh system is based and demonstrates how the notation may be interpreted by the dancer.

LABANOTATION: The System for Recording Movement. Ann Hutchinson. 8¼ x 9¼. 274 pp. 25s. Diags. 1956. Laban system for recording ballet notation.

MODERN BALLET DESIGN. Richard Buckle. 7⅞ x 10½. 144 pp. 30s. 201 illus. 1955. 1st ed. Work of some forty British, French and American artists is discussed by one of our leading ballet critics.

SECOND STEPS IN BALLET: Basic Centre Exercises for Home Practice. Mara Thalia. Ob.Dy. 8vo. 64 pp. 8s. 6d. Line drawings. 1957. Companion volume to *Ballet: Home Practice for Beginners*, but more advanced. Concerned with the practice of the basic arm positions and the basic poses of the body, it also gives exercises to help the student acquire balance, form and strength.

THIRD STEPS IN BALLET : Basic Allegro Steps for Home Practice. Mara Thalia. Ob.Dy. 8vo. 63 pp. 10s. 6d. Line drawings. 1958. Completes the trilogy begun by *Ballet: Home Practice for Beginners* and *Second Steps in Ballet*, and explains the basic principles of the elevation steps and connecting steps of ballet. Together they form a complete guide to home practice for the ballet student.

YOUR BOOK OF BALLET. Pigeon Crowle. 8½ x 6¼. 64 pp. 9s. 6d. 56 illus. 1958. Book of first principles, showing how you can become a ballet dancer and what it means to be in ballet.

FOR POSTAGE & PACKING ON TOTAL VALUE OF ORDER: up to 20/- add 1/-; up to 30/- add 1/6; up to 40/- add 2/-; over £2 post free.

Enclose payment with order (allow three weeks for dispatch) and send to :

21 LOWER BELGRAVE ST BUCKINGHAM PALACE RD LONDON SW1

Another selection of ballet books will be published next month

★ and Music, Theatre, Cinema. A catalogue of 840 Theatre Arts Books-in-Print is available free on request from the SEVEN ARTS CENTRE

Theatre, film and music book lists are also in *Plays and Players*, *Films and Filming*, *Music and Musicians* and *Records and Recording* respectively.